

IN THIS ISSUE: { FOR THE FEW OR FOR THE MANY?—By JOHN TASKER HOWARD
NINETY YEARS AGO—By CLARENCE LUCAS
HOW TO WRITE A GOOD TUNE (TWENTY-SEVENTH INSTALLMENT)—By FRANK PATTERSON

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NEW YORK, THURSDAY,
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GEORGE BERNARD SHAW TALKS ABOUT MUSIC AT BRITISH MUSIC SOCIETY CONGRESS

Varied Program at Liverpool Gathering—The Amateur, the Professional and the Critic Discussed

By Herbert Antcliffe

Liverpool, July 2.—For the first time in its five years of existence the British Music Society has held its annual congress outside London. The place of meeting this year was at Liverpool, where the largest and most completely organized "Centre" pursues its activities and the date the last week in June. This has led to a success of a nature and size that the widespread and diffused energies of London could not command, for much of that success is owed to the compactness of the arrangements and to the hospitality of a group of people all living and working in a comparatively small area.

The guests, however, came from all parts, and represented branches from various countries both in the British Empire and outside it. There were meetings of an entirely domestic character, in which matters of a more or less confidential nature were discussed and where, politely but plainly, the executive was told what the members thought of it. (Generally speaking these thoughts were decidedly complimentary.) There were concerts, too, one of which was devoted to the compositions of the Liverpool members and showed that shipping businesses do not entirely wreck musical talent, while another proved that the organizers of education in Liverpool know how to provide orchestral concerts that children enjoy.

There was another orchestral concert given by an amateur society organized within the ranks of the British Music Society of which the program consisted of music by Wagner and Grieg and Vaughan Williams' *Pastoral Ballet*, Old King Cole, danced by boys of under fourteen years of age whose dresses were designed and made by themselves and their friends. In fact the amateur loomed so largely in the picture as to draw unprintable remarks from one or two professionals who feared that their work might be interfered with by those who make their living by other means than their art. However, it was a friendly crowd, all drawn together by the love of music in whatever capacity we practise it.

The professional as such had his and her chance at one or two other concerts and social meetings, most notably at a chamber concert given by Liverpool artists which included a very fine piano quintet by Arnold Bax. Nor must one forget to mention the very musical Lord Mayor, Arnold Rushton, who plays a number of instruments and made an amusing speech at the banquet, besides entertaining some of us at luncheon. At a reception given by him a program of light music was played by the local police band, a "double-handed" organization which appeared first as a brass and reed band and afterwards as an orchestra.

Fortunately for the peace of mind of some members we heard no gramophones, no mechanical (human or otherwise) piano players and no radio concerts, though of the last of these J. C. W. Reith, the managing director of the British Broadcasting Company, gave a long but otherwise admirable apology. For the sake of completeness one must also mention a demonstration of Dalcroze Eurhythms, a visit to the new cathedral which was opened on July 17 by King George, and a delightful river trip in which we were the guests of the Cunard Company.

THE DEBATES

The debates which formed the serious part of the Congress drew some very stimulating remarks not always relevant to the subject announced. On the subject of The Amateur in Opera—a Problem for the Composer, John Tobin, the leading trainer and conductor of amateur opera troupes in the Liverpool district, where such companies abound, had some scathing remarks as to the way in which their members think it necessary always to be moving when on the stage, and usually in conventional ways. "I suggest that St. Vitus should be adopted as the patron saint of every amateur operatic society," was his remark on this subject. He thought the composer might provide the amateur with something suitable to his requirements, or his imagined requirements, that would nevertheless lead him to something better than Gilbert and Sullivan and the French comic operas which at present are his staple food.

Dr. Cyril Rootham of Cambridge left the composer out of his part in the discussion but gave us some racy suggestions, incidentally repeating Quiller-Couch's saying that Gilbert had a strong streak of caddishness which appeared particularly in his treatment of women no longer young. But "Why on earth every amateur society insists on doing Gilbert and Sullivan, I don't know. It is so stupid. And if they must do these works, why always ape the D'Oyley Carte Company in everything they do?" "Why this business

of always wanting to be funny? Most people can't."

As alternatives he suggested the operas of Purcell, of Handel and of Arne, and after insisting that it was not necessary that we should always be running after the best performances if we could give good ones ourselves, he related some of his own experiences among undergraduate performers.

Of the next speaker modesty prevents my saying anything, but instead I quote the report from the Manchester Guardian:

cerned very largely with local conditions in England and Scotland. One speaker asked why they should want constant inspection of the work of music teachers; they did not have inspectors to go around to places of worship and see how the organists did their work. This drew a chorus of (Continued on page 16)

AMERICAN INSTITUTE OPERATIC ART CORNERSTONE IS LAID

Large Throng of Musicians and Art Lovers Witness Impressive Dedication Exercises as Max Rabinoff's Idealistic Project Is Launched

On Wednesday, July 16, the little town of Stony Point, N. Y., nestling under the hills of the west shore of the Hudson, celebrated the one hundred and forty-fifth anniversary of General "Mad" Anthony Wayne's victory over the British with suitable exercise in the State Park which is on the site of the battle. After this was over there was a long procession through the village to the hillside plot where all those who had participated in the battle celebration witnessed the laying of the cornerstone of Max Rabinoff's American Institute of Operatic Art.

The cornerstone was laid by Senator William H. King of Utah. The site is a natural amphitheater on the Rabinoff estate and the cornerstone laid was that of the main building of the institute, which will house a theater that will seat 600 when closed but will be so arranged that by raising the sides an audience of from 12,000 to 15,000 people can assemble in the natural amphitheater outside and witness the performance.

The exercises began with the singing of the Star Spangled Banner, led by Nanette Guilford of the Metropolitan Opera Company, accompanied by the Army Band from West Point. After the cornerstone was lowered into place a battery of English seventy-fives, also from West Point, fired a salute of thirteen guns, one of the gunners being so unfortunate as to catch his hand in the breech block and require medical attention.

The principal speaker of the afternoon was Havrah W. Hubbard, formerly critic of the Chicago Tribune, who briefly explained the aims of the school. Part of Mr. Hubbard's speech was as follows:

There is a tremendous waste of operatic talent in America. The Metropolitan Opera Company in New York and the Chicago Opera Company are the only first class organizations. Our music conservatories and schools are doing splendid work, but they bring a singer to a certain point and then say, "Go out and make your career." They have but little opportunity to do so. Sometimes they study in Europe, and spend much money there, and, if they are successful in the smaller operatic organizations there, they may get an engagement with the Metropolitan or the Chicago company.

This institute is not to be a school, but a laboratory where honor pupils from the conservatories and music schools can be tested out and developed as their talents merit. They will receive an unbiased opinion as to their voices and acting ability and their fitness for grand opera. Perhaps some of them will be suited for light opera, or the concert stage. If they have no ability at all they will be advised to enter some other line.

Those who pass the tests successfully will be kept here from May to October, and they may obtain board at a nominal rate. They will have the best teachers and will be trained in six or seven operas, the parts being given to those best suited for them. In October a company will be sent out to tour the country. It will give really good opera at a price most people can afford—perhaps \$3 or \$4 for the best seats. In coming years it is expected that six or seven companies will be sent out.

The exercises also included an address by Senator King and speeches by Frederick A. Wallis, Commissioner of Correction; Mrs. Thomas Slack, president of the New York City Federation of Women's Clubs; Mrs. Wooster Warner, representing the National Federation of Music Clubs, and Mrs. Charles White Nash, State Regent of the D. A. R. Margaret Anglin, the distinguished actress, read a short address and Roland Young, actor, read a poem on What It Means to Be an American. William

Gustafson of the Metropolitan Opera Company also sang. There were delegations present from the Grand Army of the Republic, the Sons of the Revolution, Daughters of the American Revolution, Boy Scouts and the American Legion, and also a large number of well known musicians and persons connected with the musical world.

For illustrations of the celebration see page 24.

Publishers' Rights Legally Established

Judge J. Whittaker Thompson of the Federal Court, Philadelphia, on July 17 handed down a decision in favor of Irving Berlin and nine other New York music publishers, awarding them \$250 damages and \$150 counsel fees from each of thirty-one Philadelphia motion picture proprietors who had refused to pay a performing right fee of ten cents a seat a year for music of the various publishers involved, all members of the Society of Composers, Authors and Publishers. The list of publishers was as follows: T. B. Harms, Francis, Day & Hunter, the Broadway Music Corporation, Jerome H. Remick & Co., Leo Feist, Inc., Shapiro, Bernstein & Co., Inc., McCarthy-Fisher, Inc., Waterson, Berlin & Snyder and Irving Berlin.



Strauss-Peyton Photo

REUBEN DAVIES,

American pianist, who scored a big triumph as soloist in St. Louis, Mo., with the St. Louis Symphony orchestra under Rudolph Ganz.

"Herbert Antcliffe divided amateurs into those who took up opera merely as a change from other social interests, and those who took it up as a serious art. Only by actively reorganizing operatic affairs could the serious class of amateur be built up from the other, and the first step he recommended towards that end was the burning of the present day so-called school operas and all their musical and sentimental banalities. Most of them in a liberal sense are 'damnable bad.'

"Mr. Antcliffe acknowledged that he could think of no more suitable works for the amateur than Gilbert and Sullivan. Knowing their weaknesses, he yet believed that the line to be followed must be an extension of the lines that this pair had laid down. Their works were tuneful and humorous—and their humor generally speaking was in good taste, if not always so. They had good choruses and they could be adapted to either a large or a small stage. Mr. Antcliffe also put in a word for outdoor opera so far as our climate would permit of it."

WHY "INSPECT" MUSIC TEACHERS?

The debate on Music in Education—the Necessity for a Musical Adviser to all Education Authorities, was con-

ALMA SIMPSON RETURNS

Tells of Experiences in Barcelona, Rome, Paris and London—First American Soloist Engaged by Orfeo Catala, of Barcelona—Creating Following in Paris—Meets Wandering Bard in Rome—London Debut at Aeolian Hall and Appearance at Royal Albert Hall Meet with Success—A Gifted Artist

Alma Simpson recently returned from a six months' trip to Europe, during which she sang with success in Rome, Paris, Barcelona, and London.

Soloist with Orfeo Catala.

Perhaps one of the most interesting experiences of Miss Simpson's career was her two appearances with the Orfeo Catala, the famous choral society of Barcelona, at the beautiful Palau de la Musica. She was the first American artist ever to have been engaged as soloist with that organization—a decided distinction! Miss Simpson gave two recitals with but one day between, presenting different programs, and the critic of the Vanguardia spoke of her appearance as one of the most successful events in the musical annals of Barcelona.

WELL RECEIVED.

The public, too, was charming to the young singer, although it is quite understood that when an audience doesn't like a performer it can "be too cruel for words." An interesting fact in connection with Miss Simpson's Barcelona appearances is that she presented a whole program of songs in English. So much did the Spanish like Annie Laurie it had to be repeated twice and a local critic declared that it was "the first time it had been heard so beautifully sung."

GIVEN SPANISH SHAWL.

Following her last appearance there, Miss Simpson was given a party by friends and admirers at the Ritz, when she was also presented with a beautiful Spanish shawl.

DESCRIBES PALAU DE LA MUSICA.

In commenting upon her stay in Barcelona, the singer described the Palau de la Musica as one of the most modern and beautiful buildings she has ever seen, containing as it does a magnificent concert auditorium, rehearsal and club rooms, a library and general reception room. Mostly Moorish in design, the main decorations are in inlaid glass.

TWO RECITALS IN ROME.

From Spain Miss Simpson went to Rome, where she gave two recitals at the Quirino Theater, where De Pachmann had also appeared. Here also she was very well received by the press and public. According to Miss Simpson, the American songs, by such composers as MacFadyen, Treharne, Cadman, La Forge and others, as well as the negro spirituals, were very much appreciated. While in Rome, Miss Simpson also coached some programs for next season's concerts with her old maestro, Pio de Pietro.

IN PARIS AGAIN.

Paris, too, had a visit from the attractive American singer who has created quite a following there.

"It is very unfortunate," said Miss Simpson, "that many artists 'pass up' Paris because they know that they will receive no press notices as a compensation. I feel, however, that the friends and following created is worth more than the notices. To know that I have a following in Paris means more than to know a reporter did get around to one of my recitals sometime."

Miss Simpson's recital was at the Salle Conservatoire and was especially well attended.

AT ALBERT HALL, LONDON.

In London she made an auspicious debut at Aeolian Hall, where she met with keen appreciation and enjoyment of her work. Especially cordial, too, was Miss Simpson's reception at the Royal Albert Hall a little later. When she stepped out on the large stage, the singer said she experienced the thrill of her short career. The size and the fact that so many famous singers had sung there before, impressed her deeply. She admits quite enthusiastically that she had always cherished an ambition to sing at Albert Hall, but never dreamed that the time would come so soon. Miss Simpson will return to the British capital next autumn for a reappearance.

MEETS THE WANDERING BARD.

Of the interesting episodes of her European trip, her meeting with the famous Wandering Bard in Rome is unique. After one of the American soprano's concerts in Rome, the Bard (William Lewis), an Irishman who is a familiar character there

and whose poetry is published in various papers and magazines, went back to see Miss Simpson and congratulate her heartily upon her fine art. He incidentally showed her an autographed photograph which was given to him by Adelina Patti after he had dedicated one of his poems to the famous songstress.

WRITES POEM TO HER.

He then asked Miss Simpson's permission to write her a poem which was at once granted. He also was presented with one of Alma Simpson's photographs and following is the result of the inspiration:



ALMA SIMPSON

TO ALMA SIMPSON

THE NIGHTINGALE OF HELSINGOR
Sweet Nightingale of Helsingor
Hail thee blithe Sprite from shore to shore,
As Hamlet's heart was thrilled with pain
Thine is thrilled with lovelorn strain,

Thy sweet chant echoes o'er land and main
The stars vibrate its sweet refrain
In the bournes of Elysian spheres
It banishes hate and woe.

Thine the charm that sets the buds aglow
With passions pure as virgin's snow
Enchanted at thy laurelled shrine
The "sophistic trio" feign to pine,

Thy sunlit eyes that flash to please
Sweet smiles of Nature with her ease
The "Lahia" in Rio's glade
Pauses mute at thy serenade,

O'er Mount Trinita's cloister shrine
Philanda's shadow doth shine
Beaming like the "Star of Love"
To greet thee where thy echoes rove.

W. LEWIS
(The Wandering Bard)

Rome, March 8, 1924.

REPERTORY.

In speaking of her varied repertory, Miss Simpson said: "Program making interests me tremendously: first—because I love, and second—because I find my audiences keenly interested in my kind of a program. I receive many letters complimenting me on my beautiful programs and many people have told me that they dreaded song recitals as a rule on account of the dull programs, but found mine most interesting and exceedingly versatile. It seems to me that from the rich store of literature there should be no reason for offering dull programs providing one has a faculty for detail and work."

"There are many ideas available for program building. One I call the illustrative method where one tries to get some thread of continuous interest running through the whole evening. The songs center about some one emotion or some one part or period, and thus throw light upon one another."

"Another way is to bring a whole sheaf of cut flowers and arrange them then and there. This might be called the anthological method—and still another: the one which to me is the musical method and the most reaching of them all! The artist knowing his 500 or more songs makes his dispositions beforehand, assigning to each song the duty for which it is best fitted. There can be no rules for this and it is also beyond the reach of many singers for it depends upon two very desirable things—an immense repertory, seeing clearly and being able to express definitely all that each song is capable of meaning."

"Many programs are well arranged, but the songs have in themselves no finality and the whole picture is a blur. Each song should have a definite value as a point of light in a whole scheme."

TO INTRODUCE NEW WORKS.

Miss Simpson will next season introduce for the first time in America some songs by Aldo Contarini, a young

(Continued on page 20)



INTERESTING SNAPSHOTS OF ALMA SIMPSON.

(1) Palau de la Musica in Barcelona, Spain, where Miss Simpson appeared twice as soloist with the Orfeo Catala, a very ancient singing society. The columns in the picture are of inlaid glass, which is used almost entirely for decorative purposes. (2 and 3) Caricatures of the Wandering Bard (see story) and Alma Simpson made by I of Punch. (4) In a wine-cart in Rome. When the American singer stopped the driver of the cart, who came down the street singing gayly, and asked if she could borrow his cart for a second to show her American friends at home how lucky she was, he was both amused and surprised. (5) With the gargoyles of Notre Dame, Paris. (6) An Easter Sunday in Chartres; the famous cathedral in the background. Incidentally it contains the only complete set of thirteenth century stained glass windows now in existence, according to Miss Simpson, who says when she entered the church she never saw a more gorgeous sight! (7) In front of St. Peter's, Rome, with an interested and informal audience. (Photos 4 and 7 by Perry-Pastore.)

FOR THE FEW OR FOR THE MANY?

By JOHN TASKER HOWARD

(The Musical Courier prints this article with pleasure for the reason that Mr. Howard is a writer and lecturer on musical subjects of much knowledge, a thoughtful disposition, and a tendency to unorthodox originality of concept. But printing the article does not mean that The Musical Courier claims accord with its author's views.—The Editor.)

For several seasons an annual prize has been offered in the City of Philadelphia to the retail merchant exhibiting the most effective and artistic store window display of one or more fine paintings. Notable results have been achieved, and even though the settings given the works of art have shown an inevitable tendency toward the theatrical, the effectiveness of the mountings, the science and artistry of the lighting, have created for the various displays an atmosphere that has compelled attention, admiration and respect from the passer-by.

A noted artist visited Philadelphia during one of these contests. "What a pity," he remarked, "that fine art should be so degraded as to be brought to the very level of the streets, and there profaned by being held up to the public view in a shop window."

Such a point of view is obviously snobbish and narrow, and represents, in addition, an attitude on the part of artists and musicians which delays the widest, most fruitful recognition of their own work.

Why not turn the picture at a certain angle to gain effect and command attention? Is art necessarily the loser if a well-wrought model of an ancient ship is displayed by the side of a striking marine? The exhibits themselves in no way advertised the stores entered in the competition. No merchandise was offered for sale in connection with the pictures. The commercial element was kept entirely in the background, and whatever advertising benefit the individual merchant gained was wholly indirect.

Conservatively estimated, at least one million persons have viewed the paintings at each of the Philadelphia competitive displays. Surely not more than one thousand would have sought these pictures in an art gallery during a period of equal duration. Few of the people go regularly to museums where they may see original paintings. To all but the very few, a visit to the concert hall is either an annual ceremony or an accident.

Through the advertising pages of our magazines more people have viewed fine art, in the last fifteen years, than have visited the combined art galleries of the world during the entire existence of such institutions. The employment of a fine artist by a wealthy advertiser is today a recognized procedure. Why then deny the legitimacy of a medium that is rapidly multiplying the number of art lovers and intelligent appreciators? There is little reason to fear that such commercializing of art will lower the standing and standards of the artist. The truly great artist raises to his level the medium through which he distributes his art.

The opportunity to appear in large concert halls on a profitable basis is continuously granted to but a few of our better known musicians. There is too small a concert-going public to support more than a handful of artists, and even with these it is a case of reputation rather than merit. In many cases the virtuoso has passed the summit of his powers by the time he has achieved his reputation and finds a demand for his services. Consequently, there exists today a veritable army of splendidly equipped singers and instrumentalists who are unable to make a living in concert, merely because the public is more interested in seeing the famous diva than in hearing good music well rendered. The less fortunate brothers of the very great must then turn to teaching for their livelihood. Why, then, should these same artists look askance at a medium which bids fair to provide a market for their services in the future? Shall they hold their art for the few of the *cognoscenti*, whose support is doubtful, or shall they bring joy to the many, who in this instance are willing to pay for what they get?

The "many" are to be found in the rapidly multiplying motion picture theaters, to whom wise managers are supplying good music, and, unless I am very much mistaken, these audiences are the most active market of the future for the rising young soloist.

Music in the motion picture house is in much the same position as art in the shop window, and the very musicians who can earn a livelihood in such places are the ones who scoff. And, why? Why should they prefer to play for the few rather than for the many? True, the surroundings are more theatrical, the audience has come to be thrilled by a sensational film-drama, or to laugh at the antics of a screen comedian, but it is a truly human audience, ever ready to take to its heart anybody or anything that can claim its affections.

The serious musician, however, feels his dignity lowered if he steps on the stage of the movie house. His art is degraded by removal from the concert hall. Which is the more degrading—to play to an almost empty house, or to play in a crowded auditorium to an audience eager to be entertained, and to a remarkable degree, willing to be educated?

There is constant complaint that we are not a nation of music lovers. Granted, but how are we to become a nation of music lovers unless we hear good music often? And how are we going to hear good music often unless it is played in the places in which we are accustomed to assemble? If people will not turn out for concerts, take the concerts to their meeting places. If Mahomet cannot go to the mountain, take the mountain to Mahomet!

As far as degradation is concerned, is it degrading to bring something fine to thousands who congregate for pleasure? Is it nobler to reserve our best efforts for a limited circle of appreciators?

The artist complains that he can only hand out trifles to the movie audiences, that they will not listen to more substantial works. This is by no means true, for while it may not prove advisable to play a Brahms sonata under such circumstances, the pieces which the audiences will enjoy may be far from trivial. The managers, themselves, are largely responsible for this error, for, confident that they know what their audiences want, they often specify that the artist play only the "chestnuts" that are "sure fire hits." Musicians who have disregarded such injunc-

tions have found appreciative listeners, willing to reward them for their pains with gratifying and stimulating applause.

In regard to these chestnuts, however. Are they invariably to be avoided? Are we to turn our backs on pieces that have universally been enjoyed, and always seek something we cannot quite understand?

We are quite safe in respecting the more familiar, the little pieces of music that everyone has been able to understand, to enjoy.

Is music for emotional or intellectual enjoyment? Is it for the few or for the many? The answer depends, obviously, on the type of mind of the individual who is to have the enjoyment, but in the average case the ideal state of mind is to be found in an exact balance between the emotions and the intellect.

The man who can bring both his intellect and his heart to the hearing of music, will gain the maximum of pleasure from the music he hears. His critical senses will be alive to a certain degree, but never to the extent of losing the sensory reaction that melodies and harmonies are able to give him.

That familiarity breeds contempt should be considered a false assumption. If it were true, the divorce courts would be far more overcrowded than they are today. Familiarity with the inferior breeds contempt, of course. Four months is the average life of a Broadway "hit," but familiarity with the really good breeds affection. It should also breed respect.

We Americans demand the exotic; the foreign label has always brought a fortune to the man who sells it. Witness the influence that the Oriental music of the modern Russians has exerted upon our dance music, and the many fox-trot arrangements of the Song of India or the Hymn to the Sun.

The old songs are with us yet, however, and though we invariably have a rather poor opinion of the things which belong to our daily lives, these melodies will be with us for many years to come; and, whether we respect them or not, we will some day awaken to the fact that our love for them is well deserved. We are not showing poor taste by admitting our affection for such pieces. Were the compositions unworthy of our esteem, time would never have preserved them for so many years.

The musician will tell you that Beethoven wrote nine symphonies, an opera, five piano concertos, one violin con-

certo, sixteen string quartets, seven trios, thirty-two piano sonatas, ten violin sonatas, and sixty-six songs; but will he mention the famous Minuet in G?

Schumann wrote hundreds of works in larger forms, but do we generally think of Träumerei as representing his greatest work? Would we select the Liebestraum as one of the best works of the great Liszt, originator of the modern orchestral tone-poem? Do we think of the Prize Song, or the Song to the Evening Star when we speak of Wagner? Would we play Toto a Wild Rose in demonstrating the genius of our own MacDowell?

What is greatness in music? What is the finest achievement a composer can realize? Often he must choose, or maybe the choice is made for him, as to whether he will appeal to the intellects of the few, or to the hearts of the many. We can obviously apply to the composer the same theory we apply to those who listen to his music; the ideal combination is a balance between the intellect and the emotions. After all is said and done, however, can a composer do anything finer, or greater, than reach the hearts and minds of thousands of people?

It is difficult to determine whether educated music lovers object to the chestnuts themselves, or to the manner in which these more familiar pieces are so often presented. The chief penalty a work of art must pay for its popularity is that it must withstand the onslaughts of many admirers. We have heard The Rosary, for example, so sentimentalized, so distorted from its original form, that we are wont to blame the song itself for the manner in which it is sung. When a great artist, on the other hand, responds to applause with some familiar piece as an encore, the chestnut immediately takes on new life, and the audience recognizes that true artistry is able to bring a hackneyed work of art to its proper estate. Josef Hofmann played Rubinstein's Melodie in F on one of his recent New York programs.

We lose nothing by being human, by frankly admitting that we love and enjoy these chestnuts. We may respect the familiar pieces, the trifles, and still retain our understanding and appreciation of the more hidden beauties of compositions in larger forms. Without doubt, the greatest composer is the one who is both famous for works requiring musical culture for their proper appreciation, and is also loved by the many for a few chestnuts.

The artist feels that in playing in the movie house, especially if a few "chestnuts" are featured on his program, is commercializing his art. Surely it is better for him to commercialize his art so that it will be heard, than to let it go begging for an audience. There is constant hue

(Continued on page 33)

NINETY YEARS AGO

By Clarence Lucas

When Hector Berlioz was a young man a company of English actors performed several of Shakespeare's plays in Paris. Berlioz, who had learned some English in order to study Shakespeare in the original language, not only witnessed the performances but fell desperately in love with the leading actress, Miss Smithson. He determined to bring himself and his work to the notice of the then famous actress and he wrote the *Fantastic Symphony* for that purpose. Heine has left a graphic pen picture of Berlioz, crowned with a gigantic mop of red hair, playing the kettle drums in the orchestra of the Conservatoire, and giving his instruments a few extra thumps whenever he caught the eye of Miss Smithson sitting in one of the stage boxes. The *Fantastic Symphony* was an absurdly modern and advanced composition ninety years ago and it is hardly possible that an English actress was emotionally very much affected by it. She became Mme. Berlioz, nevertheless, and took up her abode with the composer in a roomy sort of country house on the heights of Montmartre at the corner of St. Vincent and Mont Cenis Streets. Here they lived as happily as the composer's desperate financial state would allow, and here their son was born. In this Montmartre house Berlioz composed his opera, *Benvenuto Cellini*, and his symphony, *Harold in Italy*. The composer alludes to the lilac in the garden and tells how he sketched the movement of a symphony one winter's night by the fireside. Perhaps the three years spent in this old house, from 1834 to 1837, were the happiest in Berlioz' long career of struggle and disappointment. When old age laid its withering hand upon him his wife was dead, and his only son who had possibly inherited a love of the ocean from his English mother, had been lost in a storm at sea.

In the lilac month of May, 1924, I pushed open the gate of the neglected garden and wandered at will in every part of the deserted house. The locks are gone and the

windows broken. The wall of the street side of the house is cracked and gaping. Paris has grown beyond Montmartre since the time of Berlioz and the old houses on all sides are fleeing before the irresistible advance of the lofty apartment house. The towers of the great and still unfinished cathedral of Sacré Coeur almost cast their shadows on the garden where the lilac bloomed in the honeymoon days of Berlioz. Perhaps the old house and garden will be swept away and covered with new brick and mortar by the time my photographs are printed, and my insignificant pictures will be the only record of the first home of the parents and the little infant who brought them a shortlived happiness.

All houses wherein men have lived and died
Are haunted houses. Through the open doors
The harmless phantoms on their errands glide,
With feet that make no sound upon the floors.
(LONGFELLOW.)

Paris was not kind to Berlioz while he was alive, and has never shown much enthusiasm for his works even now when they are understood. The works of Berlioz, however, are not old-fashioned. The worst that can be said of them is that they lack the kind of beauty the public wishes to hear. Berlioz still maintains his position as a master of orchestration with a style of his own. The orchestra of Berlioz does not sound like the orchestra of Wagner or Tschaikowsky or Strauss.

Berlioz detested Handel, "the great musician of the stomach," as he called him. If anyone will take the trouble to study the Concert Guide programs for the past year in Paris he will discover the name of Handel there much more frequently than the name of Berlioz. There certainly is not sufficient interest taken in Berlioz and his music to warrant the Paris governors in spending the city's money to preserve the Berlioz home. It must go.



WHERE HECTOR BERLIOZ LIVED.

Berlioz married the English actress, Miss Smithson, in 1834, and they went to live at the corner of the Rue St. Vincent and the Rue Mont Cenis, way up on Montmartre. Clarence Lucas, in these photographs, specially taken for the MUSICAL COURIER, shows what is left of the dilapidated house in 1924. It will soon give place to the march of "progress." The memorial tablet can be seen on its walls—but the street signs have fallen off. The gaunt garden with its dead trees held a lilac bush of which the composer wrote and by the deserted fireplace he sketched one of his symphonies.

THE DAYTON WESTMINSTER CHOIR AND ITS LEADER

What the Enthusiasm and Persistence of One Man Has Accomplished—Now a Choral Organization Second to None—
The Conversion of a Veteran

How many boys of six have definitely made up their mind what their life work is to be? Very, very few. But John Finley Williamson knew at that tender age that he was going to be a musician—and now he's head of the Westminster Choir of Dayton, Ohio, which—though we've not yet had a chance here in New York to compare it with the other fine choirs of recent years—is said by competent judges who have heard it at home and in its brief tours in the Middle West, to court comparison with any other choral organization in existence today.

John Finley Williamson's father is a Presbyterian minister, so it was no wonder that, as the boy grew up, it was church music that attracted his chief interest. His young mind could not understand why music in church should be much worse than music outside the church, as it was in those days. It became his resolve to introduce into churches music that should be at one and the same time artistic to a high degree and also spiritual, and that is what his life's work has been.

His father did not want him to become a musician—it was, indeed, from his mother that he inherited his love of and aptitude for music. So, as his father remained firm in opposition, he did what many another minister's son has done—ran away from home when he was thirteen years old. Around and about he went, from one city to another. He was in New York for a while and sold papers here on the street. And everywhere, as he moved along, he got a temporary job as a choir singer in one church or another.

When he was eighteen years old he turned up in Cleveland and there got his first position as choir director. They paid him \$3 a Sunday. After that he began to go to college to make up for the loss of education those five years of wanderlust had cost him. It was at Otterbein College, Westerville, Ohio, that he studied. In fact, Mr. Williamson is very much of an Ohio man all around, Canton being his birthplace and Dayton the scene of his present labors.

Music was still the ruling passion of his life in college days. He had to earn most of the money to pay his way through and to leave him enough so that he could come East summers to study singing with some of the best New York teachers. His teacher at home was W. C. Howell. In New York he studied with Witherspoon, Herbert Wilbur Greene, and the late David Bispham, with whom he worked especially on Elijah.

After college was finished his work began in Dayton. At first it was at the community centers. He had no less than seven community choruses under him, which paid him the magnificent sum of \$2 per chorus, though of course there was his work as church and concert soloist and teacher to depend on. But what he had long had in mind was a school where church choir and chorus directors could be systematically trained, believing, as he had for years, that the standard of church music should be raised.

The success of his work was noticed all through the city. Then came his appointment to the conductorship of the Westminster Choir and soon after the founding of the Dayton Westminster Choir School. It is unnecessary to say that both these institutions have flourished. The school has attracted pupils from all over the world. At the present time a Japanese is numbered among them. In

Dayton itself no less than nine choirs and three choral societies depend on the school for their leadership and direction.

DEVELOPMENT OF THE CHOIR

As for the choir itself, it worked along quietly, year by year, under Mr. Williamson, till its reputation began to spread outside the city limits. People began to come from long distances just to hear the choir in its home, the old Westminster Presbyterian Church, which can trace its history way back to 1799. But for many years Mr. Williamson refused to take his choir away from home, until he

the leader of the fine St. Olaf Choir (who, by the way, is an enthusiast about the singing of the Westminster Choir) and also lists some compositions by Americans who have given especial attention to choral writing, among them T. Tertius Noble, Peter C. Lutkin, Clarence Dickinson, R. Nathaniel Dett and Philip James. Mr. Williamson insists upon American compositions in every one of his programs.

Not long ago the Westminster Choir went out to the famous Soldiers' Home at Dayton to give a concert. These old veterans from the Civil War are rather hard to please with entertainments and rather apt to walk out on what they don't care for. But not one left the hall through the whole program and at the end many of them crowded around Mr. Williamson to thank and congratulate him. One white-bearded old fellow came up with outstretched hand and tears in his eyes. "I'm eighty-two years old," said he, "and tonight is the first time I've ever believed in

THE DAYTON WESTMINSTER CHOIR and its leader, John Finley Williamson.

Photos by Smith's Studio



himself, the strictest of judges, was satisfied with its singing. Then in the summer of 1920 and again in 1921 it sang at Winona Lake, where there is regularly one of the largest summer assemblies of the Middle West. Later it ventured farther away from home. In 1923 and again this year it sang at Chicago. Next January it is going on a trip through the South, under the management of M. H. Hanson of New York, who has handled all its away-from-home tours. And there are more ambitious plans on foot, not yet to be revealed.

The enthusiasm and persistence of Mr. Williamson has built up a choral body of about sixty chosen voices which—as stated at the beginning—need not fear comparison with any choral body in existence. All its singing is unaccompanied. The programs are chosen from the best composers. A sample one at hand begins with Bach, Grieg, Mendelssohn, Nicolai and Gretchanoff, includes some of the splendid arrangements made by F. Melius Christiansen,

God." And if the Westminster Choir should never accomplish anything else in all its existence, that one old man brought to faith would entitle it to a very high mark in the Golden Book.

H. O. O.

Notes of Cleveland Institute

Cleveland, Ohio, July 16.—Only seventeen years old and the winner of two scholarships is the record of Augusta Berkowitz, of Cleveland, who has studied piano for three years with Nathan Fryer of the Cleveland Institute of Music. Miss Berkowitz was one of the first two scholarship pupils at the institute. Her latest achievement is to win the Ernest Hutcheson prize which entitles her to a summer's study under that great pianist at Chautauqua, N. Y. Fifteen contestants tried out for the scholarship, and Augusta was one of the three winners. At Cleveland Central High School, she is known as one of the star pupils of the graduating class and as the school pianist. In her spare moments, this young musician teaches.

Three other pupils at the institute have won music contests this year and brought home first honors. In the State-wide junior music contest held in Toledo, May 2, Lionel Nowak won first prize, and Mary Williams, second prize, in the piano contest, while Jacob Kaz, violinist, won first prize in that contest. The contest was held under the auspices of the Ohio Federation of Music Clubs.

Jacob Kaz of Youngstown is spending the summer in Europe continuing his studies with Andre de Ribaupierre, head of the violin department of the institute. Virginia Miley and Douglas Redder are also in Switzerland with Mr. De Ribaupierre.

While students are winning scholarships in the East and members of the faculty are winning praise abroad, Ernest Bloch, director of the school, is creating a stir in the Far West where he is conducting a master course at the San Francisco Conservatory of Music during the summer months.

Mrs. Franklyn B. Sanders, assistant director of the Cleveland Institute of Music, has left for the West Coast. She will attend the performance of Mr. Bloch's work in the Hollywood Bowl with the educator and composer directing the San Francisco Symphony Orchestra. Alfred Hertz, director of the orchestra, is enthusiastic about Mr. Bloch's work and took the opportunity of having him conduct his own works while in the West.

K.

The False Prophet Popular

John Prindle Scott's little encore song, The False Prophet, is still a favorite among concert singers and is heard on programs throughout the country. Among those using it this summer are: Helen Mahler, soprano, now touring the Dakotas in Chautauqua work; Nanna Johnson, soprano, in Winston-Salem, N. C.; Ethel Jones, mezzo, in Chicago; and Nellie Roberts Sandusky, soprano, in Pensacola, Fla.

Roxas Pupil at Japanese Garden

Helen Ruth, an artist pupil of Emilio A. Roxas, has been engaged to appear as soloist at the Japanese Gardens, New York City.

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MANA-ZUCCA
"THOSE DAYS GONE BY"
AND
"THE CRY OF THE WOMAN"

Publishers
CASSEL MUSIC COMPANY
Room 420, 26 West 42nd Street
New York City

Arturo Papalardo writes:
"When a composer succeeds in placing upon the ear the feelings as Mana-Zucca does in her song, The Cry of the Woman, she is entitled to a world of gratitude and admiration."

Frances Bebel writes: "Those Days Gone By is the most graceful and touching of the songs. It is always resounding."

Marguerite Potter writes:
"The Cry of the Woman is indeed a beautiful and inspired song. The poem could not help but appeal to me, and the sense of the dramatic and the depth of its meaning is perfectly expressed in the setting."

Also taught by Estelle Liebling, Melaine Rice, Florence Ware, Mme. Soder-Hueck, Beatrice MacCue, Nettie Snyder, Susan Boice and many others.

Rouskaya Admired in Spanish American Countries

After a long tour throughout the Latin-American countries, Baroness Norka Rouskaya, the Russian dancer and violinist, arrived in New York a week or so ago. The young artist has travelled all over the Spanish speaking countries of the Continent, achieving success wherever she appeared.

Soon after the European war broke out, Baroness Rouskaya left the Old World to go to Buenos Ayres, where she started the aforementioned tour. From Argentine to Uruguay, Brazil, Chile, Peru, Ecuador, Colombia, Venezuela, Central America, Mexico, Cuba and the West Indies. Baroness Rouskaya has been enthusiastically praised as a violinist and as an interpreter of the terpsichorean art.

Mlle. Rouskaya has devoted much of her time to the recollection of the most interesting and beautiful melodies of the ancient American civilizations. Thus, with the anxiety of an artist and the interest of an archeologist, she explored the mountains in Peru, searching the traces left by the Inca civilization, and she also interned herself in the forests of Yucatan, Mexico, where the ancient Mayas developed their wonderful cities and arts.

Although Norka Rouskaya is of noble birth, she did not hesitate in abandoning the luxurious castle of her ancestors to assume a stage career. The musical gifts she possesses opened for her the door of success when she started as a violinist. Soon she felt the necessity of expressing her temperament in another form, and then she became a dancer. Her youth, her beauty, her temperament and her musicianship led her to success, and she was hailed as a queen in Chile on the occasion of her debut there.

Chronicles in the Chilean newspapers describe how the people of Santiago carried her on shoulders that night. "She has conquered our admiration with her magic violin and the intensity of her dances," says one of the leading



BARONESS NORKA ROUSKAYA

Chilean newspapers reviewing her debut. "Therefore," the paper continues, "the Chileans bestowed on her the homage conferred to conquerors. She is a real one."

WILL TOUR THE STATES

Baroness Rouskaya will sail for Europe within a few days, and after finishing a tour of England, France, Switzerland, Spain and Italy, will return to America for a series of recitals already booked for New York, Chicago, Cleveland, Boston, Pittsburgh, Philadelphia and New Orleans.

Dushkin Heard in London and Paris

Samuel Dushkin, the violinist, performed for the first time in England the Blair Fairchild sonata at his recent recital in London. Mr. Dushkin gave the Fairchild work its first performance in America at his New York recital last February. In Paris, Mr. Dushkin appeared in June with the Lamoureux Orchestra, playing Rachmaninoff's Vocalise for the first time in Paris.

Mr. Dushkin has bookings in the United States next season, including two recitals in Aeolian Hall—one each in January and February—and a joint appearance with Lionel Tertis, viola, in February, when the pair will be heard as assisting artists with the New York Symphony Orchestra under the guest conductor, Bruno Walter, in Carnegie Hall in March.

The violinist is scheduled to return to America in October, when his tour will begin under the business direction of George Engles.

Yvonne D'Arle in France

Yvonne D'Arle, soprano of the Metropolitan Opera Company, is now resting at Leon, France, where she will remain until the late fall, at that time returning to the United States to take up her work at the Metropolitan. Miss D'Arle has just completed a splendid tour of six months through Central and South America. The last performance was in Bogota, Colombia. The opera company received a splendid welcome in all the places it visited. It was a marvelous experience and Miss D'Arle achieved much success. She sang Mimi in Boheme, Madame Butterfly, Nedda in Pagliacci, and Manon. Miss D'Arle expects to study in Paris, particularly perfecting her French repertoire which will include Louise. No doubt Miss D'Arle will be heard during the season at the Metropolitan in the above roles. Owing to these operatic engagements she

MUSICAL COURIER

necessarily had to limit her performances with the Metropolitan last year, but this year the young soprano will have an opportunity to sing many times to the delight of her friends and admirers.

News of the Cleveland M. A. A.

The Musical Arts Association, which supports and operates The Cleveland Orchestra, held its annual meeting recently with the President, John L. Severance, in the chair—his first appearance after six months in Europe and Egypt. The reports for the past year, the ninth in the history of the Association, and the sixth season of the Orchestra under Nikolai Sokoloff, were more than satisfactory. The Orchestra was operated within the budget approved a year ago and gifts from 908 contributors completed The Maintenance Fund so that the organization stands out upon its seventh season free of obligation.

An enthusiastic vote of appreciation was given to Executive Vice-President D. S. Blossom to whose untiring efforts were due the large number of contributors and the adequate financing of the Orchestra. The manager, Adella Prentiss Hughes, reported 126 concerts played by the Orchestra, sixty-seven in Cleveland, twenty-two in thirteen other Ohio cities and thirty-seven in twenty-four cities in the other States and Canada. The Cleveland Orchestra under Assistant Conductor Arthur Shepherd played children's concerts in fifteen cities in addition to fifteen children's and community concerts in Cleveland.

The Fourth Annual Music Memory Contest drew forth numerous expressions of approbation and appreciation with a universal demand for the continuance of the participation of adult groups. The results of the teaching done by mem-

bers of the orchestra on Saturday mornings during the past four seasons (this service is paid for by the Musical Arts Association and contributed to the Public Schools) at East and West Technical High Schools were gratifyingly shown in the following statistics on public school bands and orchestras:

In 1920 Cleveland had two High School Bands and seven High School Orchestras.

In 1924 there are three Senior High School Bands, four Junior High School Bands and 12 High School Orchestras.

In 1923 there were 137 members in the all Junior High School Orchestras.

In 1924 there are 435 members in the all Junior High School Orchestras.

The All High Band has 100 members.

The All High Orchestra has 90 members.

A School Military Band of 350 members played at the last review of the R. O. T. C.

The Association elected the following officers to serve the coming year:

John L. Severance, president; D. Z. Norton, first vice-president; W. G. Mather, second vice-president; D. S. Blossom, executive vice-president; A. A. Brewster, treasurer; Adella Prentiss Hughes, secretary, and Mildred L. Ferguson, assistant treasurer. Newton D. Baker, Paul L. Feiss, Frank H. Ginn, Richard F. Grant and E. G. Tillotson, were elected to the executive committee.

Schnitzer to Play in San Francisco

Germaine Schnitzer, whose pianism enthralled California last season, has just been booked by the Chamber Music Society of San Francisco for an appearance in San Francisco on March 24, 1925.



THE CURTIS INSTITUTE OF MUSIC

A National Institution under the auspices of the Curtis Foundation, created by Mary Louise Curtis Bok

THE CURTIS INSTITUTE OF MUSIC is divided into two departments: the Preparatory and the Conservatory. Beginners and the less advanced students who are sincerely interested in their work and who possess natural aptitude for music are eligible for admission to the Preparatory Department of the Institute.

Entrance Requirements

The definite qualifications of interest and musical aptitude are required in order to prevent the useless waste of time and money on the part of the pupil which so often occurs when students study music without due consideration. Enrolment conferences will begin Monday, September 15th, and applicants may enroll any time prior to this date.

Instruction

The Preparatory Department is conducted by its own faculty of experienced teachers under the personal supervision of the Director and a Council of the Faculty of the Conservatory. A complete list of the members of the faculties of the Institute, and a full description of all the courses offered, will be found in the catalogue, which will be mailed upon request.

Despite the unusual opportunities of this school, the tuition, both in the Preparatory Department and the Conservatory, is moderate. One free scholarship is offered in each course.

CATALOGUE ON REQUEST

THE CURTIS INSTITUTE OF MUSIC

John Grolle, Director

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BRITISH NATIONAL OPERA PRESENTS VARIED REPERTORY AFTER COVENT GARDEN'S CLOSE

No Royal Presence, But Government Support Is Talked About—Gibbs' Midsummer Madness Has Successful Première—
A Choir Festival at Westminster Abbey—American Recitalists

London, July 8.—Covent Garden has closed its doors for the summer and the famous London season is all but over. People of fashion, whether they be interested in Parliament or Royal garden parties, in the Academy or in music, are supposed to be packing their trunks for the seaside, for all these fancies of modern civilization are being put aside for the more essential duties connected with what is euphemistically known as "holiday." For the Real People life is just one blamed thing after another.

As for ordinary folks, they are crowding London as densely as ever, though the Ascot has been run and the tennis championship decided at Wimbledon. For the atmosphere, after the one brief hot spell, is such as to make one shudder to think of Brighton; and the Wembley exhibition, which despite bungled publicity is at last being discovered by the world at large, is providing all the out-door entertainment one wants. Indeed, the flood of visitors to London seems to have reached its high-water mark, and a vacant hotel room in London is like the proverbial needle in a haystack.

THE END OF THE ITALIAN SEASON.

That practically none of these people are patronizing music, however, is evident from the poor attendance at the two opera houses (though Gilbert and Sullivan opera, a genuine English tradition, is reaping a harvest of gold). Even the last two nights at Covent Garden drew much less than they deserved. The operas were *Butterfly* and *Tosca*, with Morgan Kingston and Joseph Hislop in the two tenor roles. Kingston as Pinkerton looks the part as few of his colleagues do, and his performance was thoroughly artistic. Joseph Hislop, whose Cavaradossi is one of the best things he does, easily won the popularity stakes, and a crowd of about 300 people waited for nearly an hour at the stage door to see him pass out. Those that were present in Flora Street say that "the air rang with song in his praise"—a quite un-English proceeding, we should say. Among the rest of the Italian cast, Cesare Formichi, who was the Scarpia of the last night, has undoubtedly scored the biggest success.

Mme. Edvina repeated her *Tosca* on the last night, and on the night before Mme. Delia Reinhardt gave a fine impersonation of Cio-Cio-San, though I think that this is a case of "adaptation," while her Octavian is nature at its most normal. A word is due, also, to Octave Dua, whose characterizations of Gobbo and Spoletta are masterpieces of stagecraft that lend quality to the whole performance.

THE REPERTORY CRITICIZED.

There has been considerable criticism of the limited repertory of the Italian season, and an article on the subject by Ernest Kuhe in the Daily Telegraph promptly drew a reply from the Royal Opera management. Mr. Kuhe set out the record of performance in a ruthless tabulation as follows:

Rigoletto (5), Traviata (3), Butterfly (4), Boheme (4), Tosca (5), Pagliacci (3), L'Heure Espagnole (3).

I am as certain as he is that this list does not represent the taste of the British public in the matter of Italian (and French) opera fairly, but when he calls for Otello and Falstaff in a month's season, while we in America, with a five months' season and a permanent organization, have been waiting for these blessings for a decade, he is asking Mr. Higgins to produce rabbits from his opera hat.

For, when all is said and done, this first post-war season was an experimental one, gotten up at short notice, and what has been on trial is the public rather than the opera syndicate. If the London public wants opera and says so in unmistakable terms, I dare say we shall have first-class opera in London just as we have it in New York. In the meantime, hats off to those who have had the courage to try.

NO ROYAL PRESENCE.

There are those who blame the court for its lack of interest. If the king and queen were to attend a performance, they say, you would see the crowds flock to Covent Garden. I should hate to think that the cultivation of an art, in these democratic days, depended upon one person alone; and it is obvious that the said crowds would be going, not to hear opera, but to see the King. Yet opera, specifically, does largely depend on "Society" for its subsistence, and "Society," in a monarchy, is centralized. It must have been a keen disappointment to the management not to have G. V. R. come at least once to inspect his royal initials emblazoned upon the curtain of the house.

GOVERNMENT SUPPORT?

If royal recognition of the arts is not forthcoming at present, it is on the other hand significant to see even the slight signs of recognition which members of the Labor government have been pleased to bestow. Mr. MacDonald has not only visited the Royal Academy exhibition but opened an exhibition of modern art, and Mr. Clynes, the Lord Privy Seal, has given a reception for the members of the British National Opera Company in Downing Street. He even hinted, in his speech, at some form of opera subsidy (appropriation of the entertainment tax, as in Italy), and there has actually been a question in Parliament upon the subject. Think of it! Still, those that derive comfort from the Prime Minister's answer, which is "in the negative at present" must have faith in the new diplomacy, for, according to the older maxim, when a diplomat says "perhaps" he means—"no."

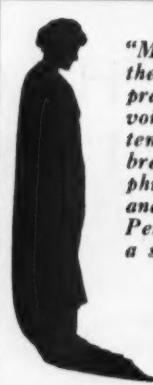
BRITISH OPERA AND THE B. N. O. C.

The British Opera Company, which is going on at His Majesty's Theater for another fortnight at least, is certainly doing its bit for British opera, meaning opera by British composers. Its carrying out of a mission is laudable, though I for one am skeptical about British opera, as I am skeptical about American opera—not because I deprecate the ability of Anglo-Saxon composers, but because present indications seem to show that their particular genius lies elsewhere. They seem to me neither naive nor "metaphysical" enough to be spontaneous in the company of people that sing their woes. When they are serious with them, they sound embarrassed; when they only affect seriousness, they are artificial. When they treat them as amiable idiots they are at their best.

This was the case with Sullivan, and again with the Savoy Theater school, with Paul Rubens, Lionel Monckton and Berthold Tours, who without pretension to high art turned out genuine, characteristic, light-hearted tunes, set and scored with real musical workmanship. It is the case, on a different plane, with Gustav Holst's satire, *The Perfect Fool*, of which I wrote last week, and in a measure with Armstrong Gibbs' *Midsummer Madness*.

MIDSUMMER MADNESS.

Armstrong Gibbs, certainly one of the most gifted and "musicianly" of the younger British composers, seems to carry on the Sullivan tradition in his *Midsummer Madness*—a "comedy with music" written by Clifford Bax, brother of the composer—on a somewhat highbrow plane. Gibbs is a revivalist, for the production by Nigel Playfair, at the now famous Lyric Theater, Hammersmith, is in the style of the enormously successful Beggar's Opera, and the infection has been communicated to the music, as it were.



"Miss Peterson's voice is not the usual disembodied soprano, but a warm, full, rich voice that is a pleasure to listen to. One noted the fine breath control and ease of phrasing, accurate intonation and ringing high tones. Miss Peterson won her audience to a storm of delight."

The Portland Oregonian said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Aeolian Hall, New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

There are ballads and glees and catches, and all the lovely things that delight the "old music" fans, who turned out in full force on the first night and applauded everything like madmen. In fact they sounded suspiciously like a claque, though I wouldn't for a moment suggest that anything so nefarious could exist on English soil.

And there you are: If Armstrong Gibbs weren't handicapped by a sort of antiquarian and scholarly heredity, he might turn out a perfectly lovely musical comedy of the Savoy type; without fear that the audience would not enjoy his occasional modernisms and sophisticated but decidedly tasteful and effective handling of harmony and instrumentation. His chamber orchestra of ten solo instruments does quite as well as the average theater band, and ought to suit the greediest of theater managers. But of course the average theater audience would not be satisfied with the traditional Harlequin, Columbine, Pantaloons and Mrs. Pascal, indulging in cross-current jealousy and inconstancy through three acts, to match up properly at last, even if the last-named is played by such a virtuoso fun-maker as Marie Tempest (who, though no longer in her teens, was the life of the party). Nor would it be satisfied with mild humor about Georgian poetry and rising and falling "Pantaloons" (shares in Mr. P.'s company). As an experiment in the revival of the *commedia dell'arte* Mr. Gibbs' piece is quite as successful as Busoni's *Arlecchino*. But now for the real article, Mr. Gibbs!

ALKESTIS, BY EURIPIDES AND BOUGHTON.

A horrible example of the other thing is Rutland Boughton's *Alkestis*, which the B. N. O. C. revived this week. One hopes that Mr. Boughton is not as naive as he sounds, though he seems to believe in the universality of his genius. He has given us symbolic romance in *The Immortal Hour*; he has done a nativity play called *Bethlehem*; he has tried his hand at Greek tragedy by setting Euripides' *Alkestis* (in Gilbert Murray's translation) to music, notwithstanding Gluck. He applies the English folksong idiom to them

all. In *Alkestis*, which is continuous verse, he pads the spaces between the lyrical episodes with mere stereotypes of the same idiom and an occasional bit of "dramatic" ranting. His melodies and musical phrases have no real significance, and his characters affect a slow-moving dignity that seems to want to give English deportment to their Greek emotions. It is very wearying and the audience seemed to agree with me.

The performance, however, conducted by Mr. Boughton himself, showed the B. N. O. C. at its best, though the influence of Jacques-Dalcroze on the stage was a little too obvious. Muriel Brunskill almost managed to persuade one that *Alkestis'* grief was real, while Walter Hyde and Robert Parker struggled valiantly to breathe life into the puppets they had to represent.

Mozart, Wagner, Rimsky-Korsakoff.

Evidently trying to satisfy a popular demand, the company has put on several Wagner operas. At any rate I can see no other reason for staging these monumental dramas in a small theater and with a small orchestra. My Meistersinger experience of a fortnight ago kept me away from *The Valkyrie* and *Siegfried*, for I don't want my sadly shattered Wagner illusions to be totally destroyed. I celebrated the Fourth of July by staying away from *Parsifal*.

On the other hand, there have been some very respectable performances of Mozart, notably the *Entführung*, which for some unaccountable reason is consistently called *Il Seraglio* here. The *Elopement* from the *Serail* would be all right for a title, and not so misleading as the parenthetical translation, *The Harem*, which is bound to disappoint the expectant greenhorn. (Indeed, the stage manager tries to justify that title by a little gratuitous extra stage business and the interpolation of a ballet to the *alla turca* movement of the A major piano sonata.)

Again the program did not betray the translator, but whoever he is, I think he has done his job well enough. Or are comic opera translations into English more successful, anyway, because of the lack of "metaphysics"? At any rate, *The Elopement* was thoroughly enjoyable, though the setting, with a perfectly vacant backdrop, where there should have been Oriental profusion of flora, was a heavy strain on one's imagination. Miriam Licette, an up-and-coming coloratura, sang Constance, but neither Osmin (Robert Radford) nor Pedrillo (Frederick Davies) made enough of their opportunities for fun. Mr. Goossens conducted with grace and charm, but I don't like his heavy battery to emphasize the "Turkish" music. Less would be more!

THE GOLDEN COCKEREL.

The English version of Rimsky-Korsakoff's *Coq d'Or* also is perfectly feasible—or would be, if the necessary vocal talent were at hand. The B. N. O. C. singers, with the exception of Sylvia Nelis, a highly gifted coloratura (who fell into the common Anglo-Saxon error of making an ingénue out of the naughty Queen), seemed as though they were at the end of their vocal tether. Perhaps they are, after so strenuous a season; or is this Russian music too high and low for ordinary mortals? The production was colorful and amused an unusually large audience very much, though Mr. Goossens rather hustled through the score, slighting many a delicious detail.

The besetting sin of musical enterprises here is, as everybody knows, insufficient rehearsal, and the B. N. O. C. is a particularly malignant example. In pointing this out I have been accused of ill-will, because I did not state the reason why. The reason, of course, is "economy," but I cannot but see that in the case of an opera company it is false economy, for with so large a public to draw upon as London, a few things superlatively well done would probably pay better than a lot of them done half-way. It seems that quality is being sacrificed for variety, and that is wrong principle in art. National poverty is not a proper excuse; the poor man who can afford so many dishes still has the choice of going without his dessert in order to have better meat. No, I believe it is not a question of disability in any sense; it is a question of method. If I am wrong, I shall be glad to learn.

THE ENGLISH CATHEDRAL CHOIRS.

There is one department of English music, however, where the method is right. There is no lack of rehearsal in English churches, and therefore English church choirs are the best in the world. Yesterday in Westminster Abbey I heard Sydney H. Nicholson, the organist, rehearse 270 boys and 220 men, representing nineteen cathedral and collegiate choirs from various English towns, in the music for a great festival service held last evening. And I noticed that even in this "massed" performance no detail was allowed to be slurred.

The result was near perfection, and the a cappella singing of this great body of voices, especially in the pianissimo, had an almost ethereal quality. The polyphony of Purcell, Gibbons, Dowland and Byrd was negotiated as easily as the homely harmonies of the two Wesleys, who evoked sweet memories of choir-boy days. Even the chanted Psalm and Apostles' Creed gave one aesthetic pleasure. I sat in the corner where "George Frederick Handel, Esqr." stands in a listening attitude (and well he might!) and near him the chiselled face of Jenny Lind.

In memory of the three distinguished musicians who have died this year (Parratt, Stanford and Bridge), the choirs sang short selections from their works, and an arrangement of a Kieff melody by Sir Walter Parratt was particularly effective. A memorable occasion, indeed.

THE "PROMS" THREATENED.

Orchestral concerts—even the al fresco ones—have quite come to an end. A Patrons' Fund rehearsal of new music by young native composers at the Royal College of Music

IRENE HOWLAND NICOLL

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was the season's last gasp. (None of the works this time showed more than average ability in scoring or any real inventive traits, so we shall not record the names of the composers. One cannot expect to discover geniuses every year.) Now there will be no further symphonic music in London until the opening of the Queen's Hall "Proms" in August. A very sad bit of news, by the way, is to the effect that the Proms are to be suspended after this year, for the usual reason—they don't pay. If these popular concerts, where people literally stand shoulder to shoulder to hear good music at reasonable prices, don't pay, I don't know what does. If Boosey & Company, who presumably make more money out of music than any other concern in England, cannot maintain this almost national institution, the London County Council or some such authority should do it. Here, indeed, is a chance for an art-loving Labor government. Depriving the people of this boon is a calamity.

THE LAST RECITALS.

Among the last of the season's recitals, the American element has been rather more prominent than usual. Dusolina Giannini gave a second concert in the Queen's Hall, which after the glowing notices in the papers ought to have been sold out, but wasn't. Everybody in London is talking about Giannini; she has become famous over night. As before, I liked her Verdi aria especially—this time it was *Ritorna Vincitor*—but still more enjoyable were the Italian and Mexican folksongs, especially the rakkish *In Mezo al Mar*, in which she gives more than a hint of her great comedy talent, and *Fa la Nanna Bambin*, in which her voice sounds marvellously sweet. She had to repeat nearly every one of them.

The Fisk Jubilee Singers, whose work is a curious mixture of high artistry and bad taste, are another American item that brought down the house. They are really marvellous singers of their kind, but someone (why not Roland Hayes?) ought to tell them what is good and what isn't. The genuine things, like *Go Down Moses* and *My Soul Is a Witness* are simply delicious, and such arrangements as Burleigh's of *Deep River* are fine, but the anonymous ones of *Swanee Ribber* and *Old Black Jo* (not "nigger," to begin with) are simply sickening treacle. The Fisk Singers, owing to their success, have been engaged to sing at the Coliseum for two weeks.

Who could have suspected an American behind the *nom de guerre* of Lalla Nejma? I didn't, and I missed the recital of Arab songs she gave, but evidently she made a "hit"—if not with the songs, with her singing and personal charm. Come again!

THREE AMERICAN PIANISTS.

Three American pianists, Walter Rummel, Victor Wittgenstein and Lester Donahue, enlivened Wigmore Street last week. Of Rummel I have written enough; his "final" this season was Liszt, in which he is at his best. Donahue, too, began and ended with Liszt, and the filling of the sandwich was a perverse chutney of Debussy, Falla, Ireland, Dohnanyi and Scriabin. He gave a brilliant performance of Scriabin's fifth sonata, but the Liszt was the best of all. The Weinen, Klagen variations and St. Francis Walking on the Waves are sufficiently recherché, but Mr. Donahue's



CONDUCTORS OF THE BRITISH NATIONAL OPERA.

(1) Albert Coates. (2) Eugene Goossens. (3) Aylmer Buesst. (4) Julius Harrison.

reading sounded authoritative and familiar. Victor Wittgenstein's program was the most varied of all, ranging from Bach to Goossens, with Schumann's Carnaval as the pièce de résistance. It was a stimulating performance, but his Chopin, though not very flexible in tempo, was most enjoyable. Everybody was there, and there was plenty of enthusiasm at all the three concerts.

—AND A SPANIARD.

Another pianist who has been arousing great attention in London this season is Solito de Solis, a very handsome young Spaniard, whose temperament is in danger of running away with him. He has phenomenal talent, apparently, but is still a little headstrong, which is perhaps not a fault in youth! He will calm down, no doubt, play less fast and furious in time, and become more deliberate in his rhythm and careful in his execution. At his last concert he played Beethoven (*Adieu, Absence, Retour*), Schumann's Symphonic Etudes, Chopin, and Liszt, and I have rarely seen such almost riotous response on the part of an audience, which was both large and fashionable.

SINGERS.

Of singers, besides Giannini, we have had Chaliapin lately, and John Barclay, who is also known in America. Chaliapin I had to miss on account of the opera, and I hear he was somewhat indisposed. John Barclay is a singer of whom I should like to hear more, for he combines intelligence and style with a beautiful baritone voice, not to mention a most engaging stage presence. I heard some Moussorgsky songs and some English ones, both capitally done, with a fine agility of diction and sparkling sense of humor. An artist of enviable gifts, and an easy favorite.

Have I mentioned everything? I hope so, for there has been a lot to keep one on the move. But we are galloping to the end. The B. N. O. C. gives another novelty, Vaughan Williams' *Hugh the Drover*, next week, and the

massed choirs in the huge stadium at Wembley are tuning up. Their second concert takes place on Saturday and that will be an excuse for a poor music critic to see Wembley. Here's hoping it won't rain.

CESAR SAERCHINGER.

Inez Barbour for Worcester Festival

Inez Barbour, who returned last May from successes in London and Paris, sang at the big memorial concerts for Victor Herbert at Willow Grove. The Philadelphia Ledger spoke most enthusiastically of this splendid artist's "great beauty of tone and fine musicianship." She has many engagements already for the coming season, one of the most important being the Worcester Festival, where she will sing the part in *Resurgam* which she created at the Cincinnati Festival last season and which she sang on April 8 in London.

Levitzki's New Compositions

Mischa Levitzki is settled for the summer at his country home in Avon-by-the-Sea, N. J. He reports ideal weather and working conditions and plans to devote a good deal of his time to composition. The popularity attained by his valse in A major and his gavotte have given a spurt to his creative ambitions. A Valse de Concert will be brought out shortly by Schirmer's and in the fall a new cadenza to the Beethoven third piano concerto.

Joseph Achron Makes Palestine Tour

Joseph Achron, violinist and composer, has just concluded a highly successful concert tour in Palestine and Egypt. Mr. Achron created a sensation wherever he appeared. He is known in this country through the inclusion of several of his works in the programs of Jascha Heifetz.

MORGAN KINGSTON

Makes Sensational Debut at Royal Opera Covent Garden, London in "PAGLIACCI"

STAR, June 26, 1924.

As Canio in *Pagliacci*, Morgan Kingston brought down the house last night. His voice has a peculiarly sympathetic quality, and great variety of color. He phrases musically, and his expression is sincere and unexaggerated. HE WAS A GENUINE SUCCESS.

DAILY NEWS, June 26, 1924.

REMARKABLE SUCCESS OF MORGAN KINGSTON. His vocal resources are remarkable. His voice is unusually sympathetic, and he "ACTS WITH THE VOICE" to an unusual degree—without exaggeration or mannerisms he MADE A GREAT EFFECT. He was recalled many times with great enthusiasm.

DAILY MAIL, June 26, 1924.

Morgan Kingston's singing was THOROUGHLY ACCOMPLISHED and BEAUTIFUL, particularly in the upper ranges. His tones had warmth and sweetness and a fine cantabile line.

DAILY TELEGRAPH.

Morgan Kingston, who some ten years ago sang here in concert, has developed considerably his vocal attainments, which are now excellent. He made his first appearance in Covent Garden as Canio in *Pagliacci* a night or so ago, and made a FINE IMPRESSION by the QUALITY OF HIS VOICE, WHICH IS FULLER and ROUNDER and MORE REFINED than ever.

MORNING POST, June 26, 1924.

Last night Covent Garden welcomed Mr. Morgan Kingston, who has spent ten years in winning his operatic experience abroad before approaching an English audience.

MORNING POST.

The years have been well spent, and HIS ART MATURED TO SUCH A DEGREE that he TAKES HIS PLACE NATURALLY AMONG THE TALENTS OF THE PRESENT SEASON, even in the standard test of Canio in Leonecavallo's "*I Pagliacci*." HE ROSE WELL to the song in which reputations are born, live, and die.—"Vesti la giubba."

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Johnson's Biography

Although it is not generally known, perhaps, to the opera and concert public which most admires Edward Johnson and his artistry, he is a self-made artist. His biography was recently used by a youthful admirer as the subject of verse, and his lines follow very closely upon Mr. Johnson's actual career. This is the poem:

Hard is the lot of the plucky Scot
Who would a singer be,
But harder yet for one who's set
On higher than minstrelsy.

But Johnson saw beyond the law,
And beyond his land-locked sea,
So this tenor bold went the way of old—
And sailed for Italy!

And there he sang 'till the echoes rang
Of Johnson's youthful fire,
He gained the name and won the fame
That were his heart's desire.

So he returned once more to Manhattan's shore,
For he has traveled far;
But he got the goods from the Canadian woods
That made him an opera star!

The first verse is correct, because Mr. Johnson was born of Canadian parents of Scottish ancestry, who planned to educate him for the law. Though he tried hard to comply with the wishes of his parents, he preferred music and finally gave up his law course, determined to become a singer. His parents were very much displeased with his decision and withdrew all aid, saying that if he was going to be a singer he would have to do so by himself.

So young Johnson left his home for New York, where he soon secured a position as choir boy in the Presbyterian Church. He had ample time to devote to the study of music and made rapid progress. His voice and his personality attracted much attention, so that he went on several tours throughout the United States and Canada, giving concerts in all the principal cities.

Then he suddenly dropped out of sight. Theatrical producers who had heard his remarkable voice sought him—but in vain. Only his intimate friends knew that he had departed for Florence, Italy, to study under Lombardi, the famous teacher. Two years under Lombardi and Mr. Johnson was ready for his debut, which took place in Padova, Italy, in 1912.

Mr. Johnson has translated his name into Italian, deferring to the Italian prejudice against American tenors, and so for the seven years he sang in Italy he was known as Edoardo di Giovanni. These seven years were composed of one triumph after another, and the creation of such roles as Il Tabarro, La Nave, Fedra and Gianni Schicchi were entrusted to him. He was also the first to introduce the Wagnerian roles in Italy.

He turned to America in 1920 and has since sung in almost every city of the United States, and two years ago came to the Metropolitan from the Chicago Opera.

What Europe Thinks of Nicolai Orloff

Add to the list of proof-room elopers—Nicolai Orloff. The temptation is to spell his first name with a "k" instead of a "c." But paragraphers and patrons of music will know how to spell it as well as they do "Reinold Werrenrath," as well as they know that there is only one "f" and two "n's" in Josef Hofmann's name, as well as any of the other elopers of the more or less accurate reporters of musical progress—all this if American critics and public respond to Orloff's playing the way his European auditors have.

The Berlin Welt am Montag was the most enthusiastic: "For a pianist," it declares, "I know of only one equal to Nicolai Orloff—Anton Rubinstein—but no, he is a prodigy, a marvel by himself."

Last February he appeared at Glasgow for the Music Festival and the critics there hailed him as a "sensational pianist." The Evening News continues: "Of other brilliant features of this deeply interesting concert, we can only cite the piano forte playing of Nicolai Orloff, who, on his debut here, achieved an extraordinary triumph."

Heifetz Gets First Visé

Jascha Heifetz, violinist, obtained the first immigration visé issued in England under the new quota law for the fiscal year 1924-1925. The visé was issued in London last week by the United States Consul there, according to a cable received by the United States Lines, so that Mr. Heifetz could catch the Leviathan arriving in this country July 21. Thousands of such visés will be issued to aliens wishing to go to America during the next few months, but it happened that Mr. Heifetz got there first and his name heads the list.

The concert which Mr. Heifetz will give at Ocean Grove takes place just one month after he arrives in this country. He will play in the Auditorium at the Jersey coast summer resort on August 21.

Hofmann Likes Aeroplaning

Josef Hofmann, apparently unperturbed by his narrow escape from London automobiles, or possibly because he wishes to get as far away as possible from motor-cars, has taken to aeroplaning as his chief sport and means of travel. Writing to a friend in this country he says on a postal card: "Wonderful trip by aeroplane from Paris to London two weeks ago. Left yesterday by aeroplane from London reaching Amsterdam only because of low visibility across the Channel. Leaving for Berlin at twelve this afternoon by aeroplane, of course! It's great! I adore it! Kindest greetings. Hofmann."

Stamford to Have Fine Course

The Stamford Woman's Club at Stamford, Conn., have engaged for their course this winter Salvatore De Stefano, harpist; Katherine Bacon, pianist; Devora Nadworny, contralto; Floyd Jones, tenor; Ruby Davis, violinist, and Ellenor Cook, a soprano who specializes in folk music of all countries, and especially the folk music of Russia.

Spalding a Writer

Albert Spalding is a writer as well as a musician. Last summer he attended the Shakespeare Festival at Stratford-on-Avon and wrote an essay about it. The essay will ap-

pear this month in the Outlook. This magazine has also accepted an essay by Spalding on the Paris Conservatoire and the method of judging competitors for the annual prizes and honors which is the custom there. Mr. Spalding's article on the Reign of the Hyphenated Program, which appeared in the June number of Music, the new magazine edited by Deems Taylor and Gilbert W. Gabriel, has attracted wide attention and is causing considerable discussion.

Alcock Scores at Ravinia Park

Merle Alcock has begun her summer season at Ravinia Park, scoring a series of successes both in concert and opera. She was the only vocal soloist for the first concert, on June 23, on which occasion Glenn Dillard Gunn in the Chicago Herald Examiner said of her work: "Merle Alcock sang the familiar aria from the second act of Samson and Delilah so beautifully that the audience demanded two encores." As Maddalena in Rigoletto Paul Martin in the Chicago Journal of Commerce said: "Merle Alcock was the only new member of the cast, being assigned to the role of Maddalena. Her voice is of luscious quality and she has the physical attributes that go to make the part alluring."

As Lola in Cavalleria Rusticana the opening night of the season Miss Alcock made a distinct hit. Maurice Rosenfeld in the Chicago Daily News said of her: "In Cavalleria we had another artist, Merle Alcock, who had not been heard here in opera. Her portrayal of Lola was carried out in a conversant manner both as to its vocal as well as its histrionic demands. Miss Alcock is evidently a routined artist. Her voice has color and quality and she used it adroitly." As Suzuki in Madama Butterfly she was even more popular. Eugene Stinson in the Chicago Daily Journal commented: "Merle Alcock's exceptionally beautiful voice and Vincente Ballester's admirable impersonation of the consul were among the noteworthy contributions to the evening's work."

Artists for Elwyn Concert Series

The Elwyn Concert Bureau, in their announcement for the coming season for their course at Portland, Oregon, state that all the artists appearing on the Elwyn Artist Series with the exception of the San Carlo Opera Company, were secured direct from the Wolfsohn Musical Bureau Inc. In addition to the artists announced in the Artists' Series in Portland, they state that the following artists will tour the Pacific Coast this coming season: Merle Alcock, contralto of the Metropolitan Opera Company; Allen McQuhae, tenor; Clarence Whitehill, baritone of the Metropolitan Opera Company; Jascha Heifetz, violinist; Morris Rosenthal and Mme. Leschetizky, pianists, and the London String Quartet. In the event of substitution an artist for the Elwyn Course will be selected from that list.

Interesting Course for Seattle

In Seattle, Wash., the Men's Club of the Plymouth Congregational Church decided that the church auditorium would be an ideal place for concerts of particularly fine music, so they have organized an artists' course, the profits of which will be for the benefit of the church. The London String Quartet lead the list on this course, Reinold Werrenrath comes next, Maria Ivogün, who made a tremendous success out there last year, will appear there again this year for a re-engagement; Ernst von Dohnanyi, the Hungarian pianist, and Mario Chamlee complete the course, Mr. Chamlee early in the season on his great return tour of re-engagements before his operatic season begins.

McQuhae in Rome

Allen McQuhae is now in Rome, where he will remain for the rest of the summer. When he told his friends that he was going to Rome for the summer they all told him: "Why it's terribly hot there; you'll never be able to stand it." But McQuhae just smiled and said nothing. He did not want to reveal his real purpose until it was definitely accomplished. A cable from Mr. McQuhae now explains it all. Mr. McQuhae is coaching with the celebrated operatic coach of many noted voices, Lombardi, and will continue to remain under his direction all summer. It will be remembered that Lombardi was one of Edward Johnson's chief teachers and was also the teacher of Caruso.

Harold Samuel in Bach Recitals

Harold Samuel, the English pianist who is coming to America shortly to play in the Berkshire Music Festival, will give two recitals in New York early in October devoted exclusively to the music of Bach. Besides his appearance at the Berkshire Festival and two recitals in New York he will play in Boston and then he is returning to England and the Continent where his interpretations of Bach and Beethoven are in great demand.

Dohnanyi Honored

In appreciation of the distinguished services which Ernst von Dohnanyi has given to his native country, Hungary, through his talents as a composer, conductor and pianist, the Hungarian state last month conferred upon Mr. Dohnanyi the title of "Oberregierungsrat," which is reserved only for those who have distinguished themselves in a way to shed glory upon the country which has produced them.

Rosenthal's Quick Tongue

Morris Rosenthal's tongue cuts right sharply at times. Not long before he sailed for Europe he was discussing a certain pianist whose business manager's temperament is as well known as the virtuoso's parsimony. "Yes," declared Rosenthal, "between the pianist's business ability and the agent's musicianship they should manage very nicely!"

Wolfsohn Artists for Wilkesbarre, Pa.

Jascha Heifetz, Margaret Matzenauer, Reinald Werrenrath and Cecilia Hansen have all been engaged to appear on one famous artists' course, the Irem Temple Course at Wilkesbarre, Pa.

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Artists Now Booking for 1924-1925

Sopranos:

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MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
HULDA LASHANSKA
ELISABETH RETHEBERG
LOUISE HOMER STIRES
MARIA KURENKO**

Contraltos:

**MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA**

Tenors:

**MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN MCQUHAE**

Baritones:

**VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENRAH
CLARENCE WHITEHILL**

Pianists:

**ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY
NIKOLAI ORLOFF**

Violinists:

**JASCHA HEIFETZ
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ALBERT SPALDING**

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AMERICAN ACADEMY IN ROME ENDS SEASON

Concert Includes Works by All the Fellows—Harold Hanson and Leo Sowerby Complete Their Fellowship Terms—Crimi a Favorite in Concerts at Court—For Once More Concerts Than Opera

Rome, June 15.—One of the concluding events of the musical season was the annual opening of the American Academy for the Exhibition of Fine Arts, in which many fellows proved to have talent. Especially good were the sculpture and architecture.

The music department offered some very interesting works by the four fellows, Randall Thompson, Harold Hanson, Winter Watts and Leo Sowerby. The program opened with a symphonic prelude, *The Piper at the Gates of Dawn*, by Randall Thompson, a very clever piece of work, the instrumentation rich and colorful. The prelude begins in an almost ultra modern way, strange dissonances, rhythmic originalities, which gradually resolve themselves in flowing melodic passages, yet full of subtlety. The effect is impressive and lasting. Mr. Thompson conducted himself with splendid efficiency and was warmly recalled.

Harold Hanson, who has already given so many proofs of his real value, was equal to himself in his symphonic poem, op. 24, *Lux Aeterna*. In this poem he reveals a most delicate sense of poetry, delightfully expressed by his exquisite instrumentation. The magnificent outburst of *Lux Aeterna* is, in contrast, in its grandeur, to the aforementioned delicate poetry. Mr. Hanson works up his climax with perfect knowledge of his effect and absolute command of his colors. He conducted with clearness and enthusiasm, receiving an ovation at the end of this effective poem.

Winter Watts was on the program with three very lovely songs sung by Signorina Pasini—*Like Music on the Waters* (*Lord Byron*), *Why?* (*Morris Rosenfeld*), and *Life Has Loveliness to Sell* (*Sara Teasdale*).

The first song is really inspired—full of melody, breadth and go, charmingly arranged for string orchestra. The second and third songs, while the music very appropriately expresses the words, are not quite as beautiful as the first. Signorina Pasini sang them wonderfully well, as she does everything she sings. Her voice is like a bell and always true to pitch. Her singing is perfection, a little cold, but perhaps for that very reason so perfect. Hanson conducted.

Leo Sowerby, with a powerful orchestra suite entitled *From the Northland*, divided into four parts (*Forest Voices*, *Cascades*, *Burnt Rock Pool*, *The Shining Big Sea Water*), came next, ending the interesting hearing. The first two movements are perfectly delightful in murmuring delicacy. The Cascades, with their bright flashes of blue water and foam, expressed with a brilliancy of orchestration absolutely descriptive, was especially appreciated and applauded. The last part, *Big Sea Water*, was very grand in its cumulative effect, the orchestration rising to wonderful sonority. Mr. Hanson conducted with brilliancy and delicacy. Mr. Sowerby was called to acknowledge the applause of the appreciative audience. And thus ends in full glory the stay of the two fellows, Leo Sowerby and Harold Hanson, at the American Academy in Rome.

ABOUT THE CONCERT HALLS.

Maestro Di Donato, who so successfully carried out the vast program of the entire season as artistic director, conducted his annual concert of orchestral practice, going through a very interesting program. Maestro Donato obtained splendid effects and a good ensemble, and the public applauded him enthusiastically.

Sala Sgambati now serves a lot for final examinations, especially of piano schools. The most interesting was that of Professor Dot torini-Bonazzi, who produced some excellent schooled and talented scholars.

Il Salotto, a new place for entertainments, musical and otherwise, was inaugurated here a short time ago. Some interesting concerts have taken place there lately, among which the best were those of Signorina Giulia Becchi, lyric soprano, who sang through a program which went from Gluck, Hahn, Liszt, Chaminate, Sgambati, Alvarez, to three pieces of Gianolio, the young composer quite a la mode now, with clear, sympathetic voice and excellent schooling. The other concert was that of Mme. Maragliano-Mori, who sang an all-Schumann program in good style and good voice. Both artists were greatly applauded by the discriminating audience.

Concerts are still being given, notwithstanding the warm weather has set in. Mme. Maria Delvard gave two concerts which were very successful. She is a versatile artist, being able to do the disease as well as to sing the old *Passion du Christ* with moving effect. Her two little pupils, respectively eight and ten years, were too charming for words in their characteristic old French dances. Mme. Delvard will probably give another concert by general request with the two little sisters Mameli.

Mme. Maria Eide Mosti gave a successful vocal recital, singing music by Peri, Durante, Pergolesi, Respighi, Alaleona, Malipiero and Moussorgsky with good voice.

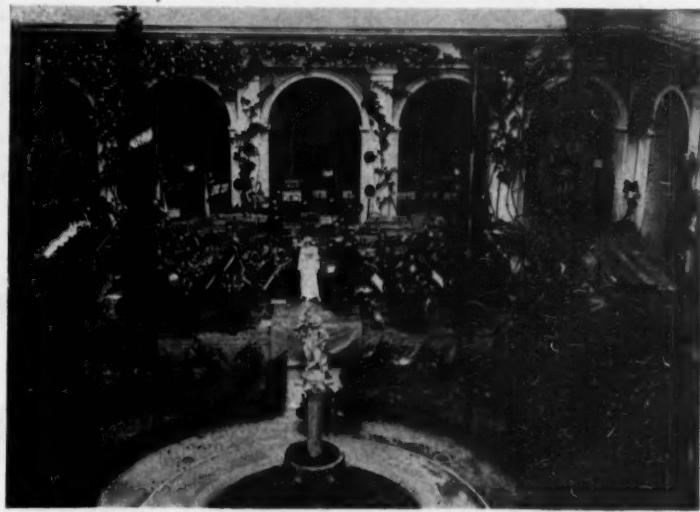
TO SPEND A MILLION LIRE.

It is known that Toscanini, after visiting the Teatro Comunale of Bologna and finding it adapted to give *Nero*

this fall, paid a visit to the Reggio of Turin, where he found things still in the old style. The changes, repairs, etc., that are to be made will cost one million and a half Lire. Tablau! The Comune will subscribe for the half million. The million is to be found among stockholders and rich subscribers, the theater to be ready in March of 1925.

COURT CONCERTS.

At Court two concerts were given by artists of the Costanzi, the Queen showing herself particularly interested in musical doings and conditions in the States, interrogating the tenor Crimi, holding him in cordial conversation when



COURTYARD OF THE AMERICAN ACADEMY, ROME.

This was taken during the final concert of the year, on May 27, when compositions by all the fellows—Harold Hanson, Leo Sowerby, Randall Thompson and Winter Watts—were performed. At the moment Signorina Pasini was singing a song by Watts, Harold Hanson directing the string section of the Augusteo Orchestra in the accompaniment. (Photo by Porry-Pastore)

not singing. Crimi was a great favorite with the public and his success at Court proved him to be one there also.

DOLLY FATTISON.

De Segurola Announces Musicales at Plaza

Andres de Segurola announces a series of Artistic Mornings at the Hotel Plaza on the following dates: Thursday, November 13, 27, and December 11; Friday, December 26, and Thursday, January 8 and 22, at 11:30 o'clock. Prominent American and European artists will appear.

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HOW TO WRITE A GOOD TUNE

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Twenty-seventh Installment

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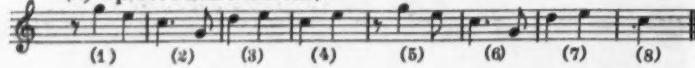
Beethoven

(Continued)

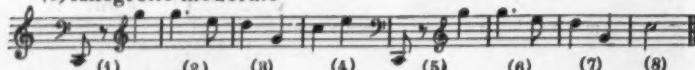
Our next example shows the sketch and the completed tune of the finale of op. 53, the Waldstein Sonata. These are especially interesting because, apparently, Beethoven extended the germ of the first bar of the sketch over two bars in the finished theme.

Ex. 85

(a) Op. 53, Finale (Sketch)



(b) Allegretto moderato



The syncopation in the first bar of the sketch gives evidence of the composer's intention to accent this G. The fact that this note is carried across the beat (tie and cut-off) is sufficient proof of it. But the result was not sufficiently strong to satisfy Beethoven, and in the final revision he extended the syncopation over two bars, and then, instead of using the tie and cut-off, struck the G twice in such a manner as to place a strong accent on the second of the two. If the student will tie the two G's across the bar line he will see what is meant.

In bar 3 the change naturally follows the direction of the tune so as to avoid repetitions. Bar 4 is the same in both, and the form is the same in both. The whole change consists of a strengthening of the accent on the G at the beginning. And what a change it is! From a rather indifferent tune this seemingly insignificant alteration makes one of inspired beauty, a fact which the student will do well to bear in mind.

We next take up the Funeral March from the third symphony, of which there are four sketches, two of them with alternative notes at certain points.

Ex. 86

(a) Funeral March. 3rd Symphony (Sketch 1)



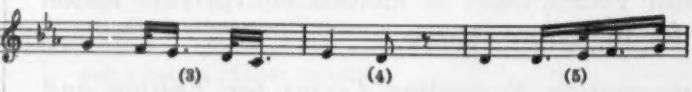
(b) (Sketch 2)



(c) (Sketch 3)



(d) (Sketch 4)



In the first place we note the immediate alteration of time notation (compare Ex. 83) the 4/4 becoming 4/8—and it may be said in passing that such time indications have been abandoned by common consent, the quarter-note being now generally accepted as the basis of count, except in certain cases of "split" time, 2/2, especially in American popular music.

It is curious to see the up-beat omitted in the second of these sketches, but that Beethoven hesitated between opening on G or C on the down beat is evident enough. The first sketch differs greatly from the others in all but the first two bars, which are exactly as in the finished tune except for the grace note—an important note, since it indicates a slower tempo than in the first sketch.

The tendency to strengthen the accents and to lean on the dotted notes is evident in the second sketch, in which bar 3 gives us a clue to the composer's thought. But the dead-spot in bars 6 and 7 of this sketch is obvious enough. In the very next sketch (3) this is rectified by the pressure on the A-flat, which Beethoven thought of as a sforzando, as shown in his alternative writing. In this sketch, too, in bar 3, he shows what he had in mind for the sixteenth notes, and though he later definitely abandoned these rests, they really serve to show the similarity of the rest and the cut-off in such short-long rhythms.

Bar 7 of these sketches and of the finished tune should be very carefully studied. In Sketch 3 it begins to take on its final appearance. In Sketch 4 it is almost complete, but Beethoven evidently objected to the similarity of the second and fourth beats, and revises it so that the first two notes are slurred, the second two staccato, and no dotted note except in the last beat.

Bar 8 should also be studied with careful consideration of what has been said in the foregoing chapters of cut-off rhythms, or terminal rhythms.

It remains now only to ask ourselves how we can benefit from Beethoven's example, and in order to arrive at some intelligent conclusion we must first endeavor to reach some conception of his mental processes. What we need to know is how the creative impulse starts and what part, portion or feature of it is permanent and essential.

And it seems to me fair and reasonable to conclude that, in the order which here follows, the essential features are: (1) Phrase length; (2) Bar length; (3) Time; (4) Speed; (5) Mood; (6) General harmonic trend; (7) Rhythm; (8) General trend of note succession.

How much sketching is done by composers, and to what extent they have followed Beethoven's plan of improving their tunes, I do not know. There are a few cases from other composers—like the Prize Song in Tannhäuser, which Wagner is said to have built up from an insignificant germ—but in general I think little is known of the mental processes of the great composers.

But we may assume, I think, that, either consciously or unconsciously, the mind develops tunes from the starting points as above given, the only question of doubt in my mind being the importance of mood in this development. I have placed mood (5) after the purely material or mathematical considerations, but perhaps it should have come first of all. Only we see from these Beethoven sketches that the mood became more rhythmic or less rhythmic in successive sketches. Yet that may prove nothing, since Beethoven may have failed in his first sketches to fully express the intended mood.

However that may be, we are slowly arriving at an answer to the question suggested by the title of this book—how to write a good tune. Of course one might take any series of notes at random (draw them from a hat) as one composer is said to have done, and make a tune of them by adding rhythm, but that is not composition. That is not what any honest composer would care to do.

And so we are thrown back on the Beethoven process, catching a very indefinite, incomplete musical thought and then building it into a tune—and we see from the above list the elements which must be retained.

In the actual process of building the student will do well to examine his original sketch and ask himself, in the light of the facts set forth in the foregoing pages, what is wrong with his tune and how it may be improved. Generally, I may say it will be found to be weak in the comma division, in flux and rhythm, and in note and terminal repetitions. But the changes must not be too radical. The student must not become disgusted and throw away his ideas as worthless. That is not the road to success. Nor, on the other hand, is self-approval the way to success. The only way is to work with self-confidence at self-development.

(To be continued next week.)

BITTNER'S NEW OPERA, DAS ROSENGARTLEIN, HAS AN UNEXPECTED PREMIERE IN VIENNA

Attempt to Use Folk Idiom with Wagnerism—Schmedes and Loewe Say Farewell to Public Life—Huberman a Summer Sensation

Vienna, July 1.—The fourth novelty of the season came off at the Staatsoper literally at the last moment; three days prior to the closing-up of the house for the summer vacation. A somewhat unusual date for a première, at any rate, and virtually the ruin of any work so produced under present conditions, when the Staatsoper has just wound up the worst season, financially, in many years. The rather surprising measure was explained officially by the difficulty of studying a new opera in the short time which will separate the re-opening of the Staatsoper, on September 1, from the beginning of the Municipal Music Festival scheduled for that month, of which Bittner's *Das Rosengärtlein* is to form a part.

Thus, we are led to assume, the première of that opera, on June 27, was only a sort of dress rehearsal for the festival performance some time late in September. The management seems to be convinced that notwithstanding the fluctuating state of the company, all those who participated on June 27 will also be available in the fall; and well they may, for the cast was made up almost exclusively of second and third raters, whose valuable presence in the company of the Staatsoper will hardly be envied by or endangered through offers from any foreign opera house.

THAT "AUSTRIAN NATIONAL OPERA."

Julius Bittner is a problematic figure in the world's music, admired by many, ridiculed by many more, and ignored by the majority. As always, the middle road is correct: Bittner is neither a genius, as so many claim, nor an ignoramus, as some would have us believe. He is a man who writes his music from the heart, not from the brain; but his heart is brimful of often charming and beautiful melodies. If only he were a little more discriminating in sifting the weeds from the blossoms, and a little more disciplined in shaping his many fine and sincere ideas. He is a man of many talents, and fewer accomplishments; dividing his time between playwriting, libretto-making and composing, and again diffusing his gifts as a composer over so many and varied realms as grand opera, operetta, symphony and songs—he eventually runs the risk of being regarded a semi-professional in all fields.

Yet, *Das Rosengärtlein* has again shown that his talents are of no mean order. The libretto, by Bittner himself, is excellent and often poetically beautiful, and his music is fine in many places; only they do not seem to blend together perfectly. And the discrepancy between the book and the music extends also to the music proper: it is uneven, and combines elements of the most heterogeneous sort. Bittner would be the man, probably, to write the much-vaunted "national opera" of the contemporary German stage—that much hoped-for and almost legendary species which is the counterpart, in this respect, of the much-coveted "great American opera."

In fact, Bittner came near the realization in his fine little one-act opera, *Das höllisch Gold*, with its folk-song melodies and pleasing comedy spirit. But *Das Rosengärtlein*, far from building on this promising predecessor, attempts to wed the folk-opera idiom to the principles of the Wagnerian music drama, and to some elements of the Italian melodic style of Verdi and even Puccini. And this whole musical fabric, unfortunately, is applied to a libretto which strives

for transcendental and psychological depth rather than the directness and simplicity which will alone succeed in making an opera popular in the best sense of the term.

DESERVING VETERANS RETIRE.

The performance, under Karl Alwin, was dignified and well studied, and Jerger, in the role of Hadamar, gave a gripping portrayal of the complex character, while Rosette Anday, in the role of Fatima, revelled in her luscious contralto voice, much to the detriment of the psychological possibilities of the role. For the rest of the singers—let me add, the mantle of Christian love cover them. Again, as so often, the performance demonstrated the Staatsoper's lack of really interesting young singers.

Fading tradition? Perhaps. At any rate, much water will roll down the Danube before we shall see another



BRONISLAW HUBERMAN.

A clever new cartoon of the famous violinist who has just broken all records at Vienna by drawing six sold-out houses in the midst of summer. (Drawn by Dolbin, Vienna.)

Wagnerian tenor of the status of Erik Schmedes, who retired from the boards last night in *Der Evangelimann*, after twenty-six years of active service at the Staatsoper. His was a romantic career which began in the bass repertory and, after a short baritone period, wound up with the dignity of principal tenor of the Vienna Opera. Metropolitan audiences heard him in 1907, and his outspoken failure there reflects more on that generation of American opera goers than on Schmedes himself. He was not one of your "sweet" tenors, but certainly one of the last of the family of "big" Wagner singers who commanded the great tradition.

The farewell which a sold-out house (the first one in many months!) gave him last night, was a manifestation such as that theater has not seen in decades. The tears shed on both sides of the footlights were a tribute not to the

sentimentalism of Kienzl's well-worn opera but to the significance of a really great artist whom Vienna loved as only she can and will love artists.

Only a few weeks ago a similarly impressive farewell was tendered to Ferdinand Löwe at the Konzerthaus, when that aged veteran said good-bye to his public. The Ninth Symphony of Bruckner, with whom his name is closest associated, very appropriately closed his career as a conductor for whom the attribute "great" may be less befitting than the adjective "classic." Löwe's name has stood for the best and most serious in Vienna's musical life for decades. He has not, perhaps, gone with his times; he has not built the spire of the tower, but has helped to set the solid foundation upon which Vienna's musical culture is firmly rested.

HUBERMAN—THE POST-SEASONAL SENSATION.

Vienna's biggest halls sold out six times on hot June nights and in the midst of a fearful economic crisis—with hundreds vainly struggling to get into the concert: such is the record established by Bronislaw Huberman, and by him alone, at Vienna in the summer of 1924. And the sixth and, unless all signs fail, really last concert in the series marked the high-point of enthusiasm—and the acme of Huberman's artistic accomplishments. It was "the finest concert of his career," according to the famous violinist's own verdict, and certainly according to the judgment of those present. No one recalls having heard him play Brahms' Concerto more beautifully, and never has his celebrated Strad sounded more bewitching than on that night when the Philharmonics (in corpore!), led by Franz Schalk, played the accompaniment, and played it as perfectly as though each of the players were animated by but one wish to match the perfection of the soloist. Huberman's record drawing capacity, it is worthy of mention, is without precedent in the history of post-seasonal events of Vienna.

AMERICANS—AND NEAR-AMERICANS.

There is a larger colony of American concert hall stars here just now than in any of the preceding summers. Wilhelm Bachaus and Bronislaw Huberman opened the series, and while they were still enjoying the sights of the city, along came Herr Professor Leopold Godowsky with his American Frau Professor and young Gordon Godowsky to freshen up memories and friendships interrupted by an absence of ten years. With the great little man there also came George Brown, his American disciple, and Alexander Lambert, all bent on taking the springs at Carlsbad.

One can meet the whole crowd, including Huberman and Bachaus (Frau Bachaus is on the road to recovery from an operation for appendicitis) any noon taking their lunch at the Bristol Hotel, joined by Josef Marx, the giant and genial composer and director of the State Conservatory—an old colleague of Godowsky at that institute, and by Dirk Foch, the conductor. The whole company, including the writer, was united recently at the home of Georg Kugel—who will direct Godowsky's extensive European tours next season, in addition to those of Bachaus—for the local premiere of the interesting and highly erudite piano arrangements which the Herr Professor has made of Bach's Violin Sonatas. Ignaz Friedman, Reinhard Werrenrath and "Jack" Adams of the Wolfsohn Bureau were also among the distinguished visitors for a few days; and I am giving away a secret, perhaps, in stating that, following the interview which Mr. Adams had with Felix Weingartner, the prospects are that the famous conductor may return to the United States during the season of 1925-26. Before that—"impossible"—for England, Spain and Scandinavia are waiting for him next year.

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Kansas City, Mo. (2 appearances)	New York City (4 appearances)
Newark, New Jersey	Atlantic City, New Jersey (2 appearances)
Columbus, Georgia	Atlanta, Georgia
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"Miss Kinney has a soulful voice—rich, mellow and extremely sympathetic. Yesterday she sang the 'Samson and Delilah' arias with such ease and seeming liberty that the human element was doubly emphasized. Then, in a tender ballad, this artist brought tears to the eyes for her very strong heart appeal and the sweet grace of her modulations."—Washington, D. C., *Herald*.

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GRAND RAPIDS SYMPHONY GIVES ITS FINAL CONCERT

Schumann Women's Chorus Heard in Fifth Annual Concert
—Other News

Grand Rapids, Mich., June 30.—The Grand Rapids Symphony Orchestra, Karl Wecker conducting, gave its third and final concert of the season on May 28 in Central High School Auditorium. The orchestra has made great progress under Mr. Wecker's direction and did excellent work in shading and interpretation. The addition of new instruments has improved the balance, and the tone quality was smoother and more pleasing. A very professional performance was offered of Haydn's symphony in D; Tschaikowsky's Andante cantabile; Luigini's Ballet Russe Suite, and Schubert's overture to Alfonso and Estrella. An organization is being formed to promote interest and finance the orchestra for next season.

SCHUMANN WOMEN'S CHORUS HEARD

The fifth annual concert of the Schumann Women's Chorus, of which Reese Veatch is conductor and Mrs. Verne Phillips president, took place on June 3 in the St. Cecilia Auditorium. Arrangement of songs from the old English, old Italian, old French and modern German schools were sung with delicacy and good musical tone. The Highwayman, a cantata for women's voices and baritone soloist, written by Deems Taylor for the Schumann Women's Chorus of New York City, was given a dramatic presentation. The poem of Alfred Noyes was admirably read by Myrtle Koon Cherryman, and Joseph Hummel sang the baritone solos with fine effect. Eleanor Bramble was a capable accompanist.

NOTES

Glen R. Bainum, a graduate of the University of Illinois and for two years head of the music department at the Southern State Normal School at Carbondale, has been engaged as supervisor of music in the public schools, succeeding John W. Beattie who has resigned to become assistant superintendent of public instruction in Michigan, his work being to supervise public school music throughout the State.

On May 25 Paul Whiteman and his orchestra offered An Experiment in American Music, at Powers' Theater. Various forms of jazz and popular selections were presented, among them Victor Herbert's suite of Spanish, Chinese, Cuban and Oriental serenades, and A Rhapsody in Blue, for piano and orchestra, by George Gershwin, with the composer at the piano.

Plymouth Congregational Church Choir gave a program on May 23 at the Immanuel Reformed Church. Besides choruses, quartets and trios, solos were sung by Mrs. Frank Emmons, soprano; Mrs. Malcolm M. Denisse, contralto; Jacob Smits, tenor, and Hazel Reily, bass; and a duet by Caroline Heth, contralto, and Mrs. Scott Sweet, soprano. The organist was Edwin Hoek.

The Grand Rapids Christian High School Orchestra, directed by J. B. Schppard, gave its fourth annual concert on May 21, at Central High School Auditorium. Solos were given by Arthur Van Dongen and Roland Van Wyck. At the piano were Evelyn Nieboer and Fanny Vanden Berge.

The Seventh Reformed Church Choir, under the leadership of Peter Smits, gave a sacred concert at Franklin Street Church of Christ on June 3. The program consisted of anthems, quartets, duets and solos, the latter being given by Ethel Hoekstra, Ann Boshoven, Cornelia Haitema and Peter Smits. Violin numbers were rendered by Leola Horton and Lillian McFall, accompanied by Winifred Smits. The accompanist for the chorus was Richard Van Neuren.

Gladys Ritzler of Alpena, Lorraine McCormick and Julia Griffen are the first graduates of the Marywood School of Music, and presented a program of piano music in Veritas Hall on May 27. They were assisted by Maxine Ward, soprano, and Ann McGregor, reader. A normal course will be given at the school this summer under the direction of Arthur Van Eltinge of Syracuse, N. Y.

Kathryn Strong presented six of her pupils in a home studio recital on June 3. Those taking part were Margaret Alles and Dorothy Jackson, sopranos; Lucile Kowalski, contralto; Gordon Bonfield and Martin Vander Wiere, tenors, and Claude Bashore, baritone. The accompanists were Elizabeth Horner and Miss Strong.

On June 20 Marie Estabrook presented her primary and junior pupils in a piano recital at her studio. They were assisted by Mary Louise and Robert Peterson, violinists. On June 23 her advanced pupils, assisted by Marie Danhof, soprano, played in the St. Cecilia Building. Appearing on the program were Robert Twynning, Eustis Ruddick, Frederic Prescott, Dorothy Cook, Alice Jane Miller, Ralph Baldwin, Frances Wright, Marion Duiker, Marjorie Montez, William Horner, Elizabeth and Jeanne Whitman, Doris Knee, Richard Hammerstein, Florence Ferdinand, Evelyn Crothers, Daniel Litscher, Marian Kimes, Caroline Ayers, Howard Benjamin and Mildred DeYoung.

Assisted by pupils of Muriel Beebe Bradley, the following piano and vocal students of Jeannette DeVries appeared at the Y. W. C. A. Building on June 27: Margaret Courter, Sidney Wesseling, Jessie Bell Paten, Theodore Cole, Helen Cameron, Gerdene Happie, Katherine Gall, Charles Atwood, Maude Fisk, Beatrice Carey, Dorothy Koopman, Esther Hoerner, George, John and Edward DeVries.

A piano recital was given on June 17 at the home studio by Kathryn Williams, Frances Koets, June Van Ostenberg, Marion Strong, Kathleen Hatch, John Esler, Jack Hadsel, Carl and Bobby Bill Rowe, pupils of Helen Baker Rowe. Assisting were Mrs. Verne Phillips, contralto, and J. A. Kirschman, tenor.

Other teachers giving recitals this month were Arthur Andersch of the Andersch Piano School, Oscar Cress, Marquerite Colwell, Bertha Bradford Murphy, Mary Lourena Davis, Bertha Seckel, Catherine Warren, Blanche Fox.

Steenman, Caroline Heth and Beth Barker Van Campen.

Under the leadership of J. Jans Helder, the Belding Choral Union, of 100 mixed voices, presented Cowen's The Rose Maiden in the auditorium of the Belding Methodist Church on June 6, repeating the performance on succeeding evenings in Ionia, Greenville and Lowell. Some of those who took prominent parts were Lewis Evans, cellist; Albin Preusse, violinist; Margaret Stewart, pianist; Mrs. Helder, Mrs. John J. Smolenski, Leonard Verschoor and H. A. Higby.

Mrs. Eugene J. Phillips, soprano, was soloist at a garden musicale given by Mt. Mercy League on June 3.

A garden musicale was offered on June 27 by Mrs. Huntley Russell, president of the St. Cecilia Society. The program was furnished by Mrs. Thomas B. Ford, soprano; Mrs. Reuben Maurits, soprano; Mrs. Eugene Phillips, soprano; Mrs. Frances Morton Crume, contralto, and Mrs. C. B. Newcomb, violinist, all of whom are members of the board of directors.

Gena Simmi, a talented young pianist, has left for Rome, Italy, where she will spend two years studying at the St. Cecilia Academy.

Marie Louise McGraw, harpist, who has been studying in Paris, has returned there after several months in this country.

Marguerite Jaqua, pianist, has completed a three year course at the Ypsilanti Normal School and was in charge of the final graduation recital there. After a summer's study in New York she will return to her school as a member of the faculty.

Sherman Tuller, violinist, has left for Chicago where he will spend the summer studying with Leon Sametini. Curtis Tuller will also take a violin and public school music

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course under George Dasch. Chester Berger, pianist, will study at the Chicago Musical College in the master class of Professor Xaver Scharwenka.

Constance Helen Duin has returned from Cincinnati where she has been a violin student at the conservatory for the last two years.

H. B. R.

Recital at Oscar Saenger Summer School

Mr. and Mrs. Paul Flood, baritone and pianist, who are both teachers at the Oscar Saenger Summer School, gave one of the most enjoyable programs yet heard in this series of Friday evening musicales. Mr. Flood has a lovely baritone voice, sympathetic in quality, even throughout and under good control. He sang with intelligence, taste and a good understanding of the content of the various songs interpreted. In Drei Wandrer, which he sang in English, he used his own translation, which was admirable. The group in English was especially to be commended for its fine diction. One understood perfectly, without effort. The Goin' Home was new to nearly every one and caught the fancy of the audience, as well as Captain Stratton's Fancy! Mrs. Flood, who is a brilliant player, gave much pleasure with her numbers, which were warmly received. She played delightfully, as encore for her first group, Chopin's A flat waltz, and for her second encore, the Levitzki waltz. Mrs. Flood accompanied her husband in his songs, thereby proving herself an excellent accompanist, as well as a brilliant pianist. At the close of the program, they responded to encores with half a dozen war parodies, and a little talk on their seventeen months' experience in Europe, trying to make life a little pleasanter for "our boys" over there.

Although the night was one of the hottest of the season thus far, the audience was large and extremely enthusiastic.

S.

Operatic Arias at "Song Recitals"

Ruth Rodgers holds that the operatic aria may have a place on a concert which is designated officially as a "song recital." "There are many cities in which opera is never heard," explains Miss Rodgers. "Phonographs have acquainted the people with many famous arias and these same people are anxious to hear the arias sung by a visiting artist. Although purists may make out a case against the practice of including an aria on a recital program, the pleasure which the aria gives to many audiences is more than a justification for it. In an operatic center, an aria may well be considered an intruder on a recital program; but in most cities, it is a welcome addition."

LIVERPOOL

(Continued from page 5)

remarks from members of the audience, "Why not?" and "It would be a good thing if they did."

WHAT G. B. S. SAID

George Bernard Shaw, an enthusiastic member of the British Music Society, who had appeared unexpectedly at the meeting, made a speech that immediately raised the tone of the discussion. He thought it would be rather depressing if there were only one musical adviser in an area. The active musicians of the district should be entrusted with the work. The teaching itself must be done by a teacher. Very often they could get better work done by an entirely unmusical person who was really a good teacher than by an extremely musical person who was not a teacher at all.

"You have trouble with young people," he said, "when they reach the age of thirteen or fourteen, and that trouble lasts until you get them safely married off. Unless you can give them certain emotional pleasures they will take to low pleasures, which may do them a great deal of mischief. It is fine art that will get them over that dangerous period. The primary school as it at present exists is very largely a means of preventing a child hearing music during a large part of his life. If you let a child loose in the streets he would hear quite a lot of music."

SHAW ON CRITICS

Later, in the debate on The Value of Musical Criticism, Mr. Shaw was very amusing indeed and, besides giving his experiences as a musical critic earning five pounds a week, he repeated and supported in his own inimitable way many of the remarks of those of us who had spoken before. "The good musical critic has to be the result of a rare double event. When you have a musical critic you must have a man who has a considerable literary gift and has been brought up as a child in the middle of music. The musical critic should always be as personal as possible."

Of the technical type of criticism he gave an amusing parallel in literature. It was precisely as if a dramatic critic writing about Hamlet were to say, "A remarkable solo in this work deserves some notice. It begins with an infinitive, stated quite simply," and so on. Quite a lot of this kind of stuff used to pass as musical criticism, but it no longer passes now.

Dr. Egglefield Hull, the Founder of the British Music Society, pointed out that Mr. Shaw, Arnold Bennett, Filson Young and other well-known writers had started as musical critics, while Edwin Evans, who was the chairman on this occasion, said that the best service the critic could render was to hold the ring while innovations were being tested; otherwise there was a danger of originality being stamped out as the beginning of a fire or a revolution. I myself suggested that musical criticism might take more cognizance of the sporting instincts of readers and that readers should also approach it more in this spirit.

No SHAW-ELGAR OPERA

At the banquet the President, Lord Howard de Walden, Sir Hugh Allen and several others made speeches of the usual mixture of lightness and seriousness, but again it was left to Mr. Shaw to give us something to think about. Replying to the toast of The Sister Arts of Literature and Music he referred to the suggestion that had been made that he should adopt St. Joan as a libretto for Sir Edward Elgar to write the music to. He objected. His plays were in essence musical works written for the speaking voice. Opera must be written for the singing voice, which was a very different thing. "When I can exercise all my faculties," he said, speaking of himself as the representative literary man, "on modern life and real life, then for the first time there will be a chance of producing an art which shall consist of the best literature and the best music."

Dupré Concludes Season of 127 Recitals

Since his return to Europe in April, after the record-breaking transcontinental American tour of 110 recitals, Marcel Dupré, famous French organist, has added seventeen appearances to this list, bringing the total of his engagements during the past season to 127, which is said to be the largest number of recitals ever played in one season by an organist and challenges the records of many famous artists in other lines.

These European appearances included two in Paris, two in Milan, two in London and single recitals in Zurich, St. Gall, Geneva, Winthertur, Montreux, Bale, Lincoln, Brighton, Dundee and Glasgow. The climax of Dupré's European tour came in Paris when the great hall of the Trocadero was packed for an organ recital with 3,000 persons. His program of Bach, Franck, Widor and Dupré concluded with an improvisation on a theme submitted by Henri Rabreau, one time conductor of the Boston Symphony Orchestra and now director of the Paris Conservatory, who was present. Reports from the French press state that the enthusiastic audience demanded eight recalls. Robert Brussell, writing in the Figaro, reports: "There enters into the art of Marcel Dupré, so pure, so perfectly free from artifice, something which belongs to the greatly inspired only." Jean Messager reported in Figaro Artistique, "It is uncontested that one found oneself in the presence of the most perfect of our French organists." Jean Valois, in Le Monde Musical, writes, "By his precise and impeccable playing and his supreme technic, Dupré added, if one dare say so, to the virtuosity of the Cantor of Leipzig." At Lincoln Dupré was acclaimed "Prince of Organ Recitalists."

Owing to an insistent European demand, Dupré's next American tour will be limited to three months, the opening recital being in Jordan Hall, Boston, on November 21. It is said that Dupré's first appearance in New York next season will be some time during the Christmas holiday season.

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MILAN HEARS THREE NOVELTIES

Maestro Diavolo, Puss in Boots, and Giocondo e il Suo Re Given at End of Dal Verme Season

Milan, June 23.—At the Teatro Dal Verme, week ending June 8, the new opera, *Maestro Diavolo*, a dramatic legend in three acts by Emanuel Mandelli, was produced. Both music and text were disappointing. The legend is weak. The music has many familiar strains of other operas, though at several points the composer showed musical temperament and intelligence. The artists lacked fervor in their interpretations and the audience received the work with indifference. In the week ending June 15 another new work was given, *Il Gatto degli Stivali* (Puss in Boots), a lyric comedy in three acts, book by Arturo Rossato, music by Giuseppe Mariani. The story is simple and very interesting, the music well written, by a clever musician. It was well received and can be counted a success. The interpretation of all the artists in the cast was creditable, and a special word of praise is due Maestro La Rotella, who concerted and conducted the opera with exceptional ability.

During the week ending June 22 another new novelty was presented, making three new operas within the same number of weeks. *Giocondo e il Suo Re*, book by Giovacchino Forzano, music by Carlo Jachino. This opera won the Italian Government prize of 50,000 Lire in 1923. It met with instant success. It had been well prepared under the supervision of Mr. Forzano, who wrote the interesting story. The music, written with taste and ability, is vivacious and fantastic. Jachino has a style all his own and the instrumentation is very interesting. He has a great future before him. The principal artists were Miss Giovannelli as Fiammetta, Miss Bellotti as Ginevra, Mr. Polverosi as Giocondo, and Rossi Morelli as King Astolfo. Each was excellent in their several roles. The opera was capably conducted by Maestro Mucci, the scenery and costumes were adequate and effective. The immense audience was enthusiastic and called the artists, maestro, author and composer before the curtain repeatedly. The other operas given during these weeks were repetitions from the former repertoire. For the last week of this artistically successful season ending June 31 there will be repetitions of the three new operas.

ANTONIO BASSI.

Beethoven's Ninth at the Stadium

It was an inspiring event at the Stadium on Friday evening, July 18, both from an aural and a visual standpoint. To see that immense crowd numbering over 15,000, filling every available space in that vast amphitheater, all seats in the field space taken and crowds standing wherever they could find room, anxious to hear this great masterpiece of Beethoven's, was indeed a thrilling sight. Many disappointed ones were turned away. This interested crowd of people and the magic of a beautiful summer night evidently inspired Conductor van Hoogstraten and the splendid Philharmonic Orchestra and 200 picked voices from the Oratorio Society, together with a splendid quartet of soloists, to put themselves heart and soul into the rendition of Beethoven's Ninth. Mr. van Hoogstraten guided his orchestra through the first three movements with admirable understanding and reverence for the composer's message. His masterly insight, his authoritative and inspired reading met with the heartiest response from his hearers. But it was in the last movement that Beethoven's soul was really liberated. The chorus, despite the handicap of open-air breezes and the terrific strain the master imposed upon the voices, sang gloriously. The final chorus on Schiller's Ode to Joy was interpreted with a feeling of true religious fervor. The quartet consisted of Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone. It proved to be a very happy selection for the quartet, for the voices blended well, and each was satisfying. The baritone and tenor solos were excellently handled by Fraser Gange, who has a resonant baritone voice, and Charles Stratton, whose tenor voice is of an appealing quality. At the closing notes there was deafening applause, a demonstration which one would expect at such a place as a ball game for instance. It was gratifying to find that Beethoven has such a popular appeal. The symphony was repeated on Monday evening, July 21.

Lemare's Organ Pieces Stir Admiration

The White-Smith Music Publishing Company has been receiving significant comments on the Six Picture Scenes for organ by Edwin H. Lemare recently published by that house. Clarence Eddy (the dean of American organists) writes that "each piece is a gem in miniature form, and each one is full of individual character, color and expression." The opinion of Edwin Stanley Seder is also interesting. He says: "They are among the loveliest tone-pictures I have ever seen." Another well-known organist (H. J. Stewart, of San Diego, Calif.) expresses the following: "I am delighted with these charming numbers and will play them at my daily recitals." J. H. Loud, Dean of the A. G. O. (New England), is also enthusiastic: "These tone-pictures are exquisitely registered, and each fully expresses its title."

The musical press have also spoken highly of the Six Picture Scenes. Harold V. Milligan in The Diapason views them as follows: "He has a special gift for short and captivating sketches: hence it is peculiarly appropriate that he should turn his attention to these brief bits of color."

Edwin Grasse Visits Maine

Among the eminent organists engaged to give recitals during the summer at the City Hall in Portland, Me., was Edwin Grasse. His recital on the magnificent organ on Friday, July 11, was the fifth of one of the finest series ever heard at these concerts and will long be remembered by the music lovers of Portland. Mr. Grasse, while in Maine, was the guest of Mr. and Mrs. H. N. Merrill at their beautiful home on Sebago Lake not far from the summer residence of Joseph Regneas and it was but natural that these kindred spirits should meet. So it happened

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that Mr. Grasse gave a program of violin selections in the large music room of the Elm Tree Inn, where Mr. Regneas and his class reside. It was indeed remarkable to hear a noted organist perform also with virtuosity upon the violin, but such is the genius of Grasse.

The informal and delightful program was interspersed with songs by Betsy Ayres, soprano of the Capitol Theater, New York; Edwin Harris, baritone, of Macomb, O., and Mrs. Joseph Regneas, well known as Sara Anderson. Blanche Barbot at the piano accompanied Miss Ayres, Mr. Grasse and Mr. Harris in masterly fashion, while Mr. Grasse completed the triad of his remarkable accomplishments by playing the accompaniments for Mme. Anderson.

Pupils' Recitals End Fox School Season

The opportunity for students to be heard in public, which is such an important feature at the Felix Fox School of Pianoforte Playing in Boston, has been greatly in evidence at that admirable school during the past month. Following a series of successful solo recitals by advanced pupils, who displayed their abilities in programs of a professional character, came a joint recital, by Ocy Downs and Joseph Murray. Miss Downs was heard in pieces from Chopin, Schumann, Liszt, MacDowell, Philipp and Pesse, while Mr. Murray drew his numbers from Chopin, Liszt, Zanella, Albeniz, Weber-Ganz, Paderewski and Rachmaninoff.

On the preceding Friday evening Mr. Fox presented a group of pupils at the School Auditorium, including Doris Centebar, Helen Gordon, Eva Schlosberg, Elinore Mattern, Burtram Borison, Dorothy Bowman, Leonard Bailey and Mildred Musciano.

The last recital of the season took place the next Saturday afternoon with fifteen artists in the making, demonstrating the justly celebrated virtues of the Isidor Philipp (via Félix Fox) method. Those who played included Corbin Clark, Miriam Walker, Albert Coleman, Carolyn MacFarlane, Beatrice Rosenberg, Eleanor Hayes, Constance Hoag, Frances Crowley, Albert Dain, Edith Lipsky, Adele Aronson, Mildred Rosenberg, Gladys Manaster, Marion Shoemaker and Rebecca Thomas.

N. A. O.'s Seventeenth Annual Convention

The National Association of Organists will hold its seventeenth annual convention at Atlantic City, N. J., July 28 to August 1 inclusive. There will be several interesting features of special value to church organists. A model choir rehearsal will be conducted by John W. Norton, of St. James' Church, Chicago, showing the methods of work in preparation of church choral music. Elizabeth Vosseller, of Flemington, N. J., an authority on children's choirs, will give an account of their formation, and demonstrate her methods of voice training. Choral competitions will be

discussed by T. Tertius Noble, of St. Thomas' Church, New York. He is president of the National Association of Organists, under whose auspices the convention is held, and also chairman of the contest committee of New York Music Week.

Practical organ construction will receive attention, with addresses by several organ builders and one morning will be devoted to a demonstration of moving picture accompaniment. All sessions and recitals will be held in the high school, which contains an excellent new organ.

Recitals will be given by the Mozart String Quartet; Willard Irving Nevins, of the Guilmant Organ School, New York City, and Richard Tattersall, representing the Canadian College of Organists; Daniel R. Philipp, of Pittsburgh, Pa., representing the American Guild of Organists, and Edwin Grasse of New York City; John Priest, of the Cameo Theater, New York City; Edward Rechlin, organist of Immanuel Lutheran Church, New York City, and Henry F. Seibert, organist of Holy Trinity Lutheran Church, New York City; Rollo F. Maitland, of Philadelphia, representing the American Organ Players' Club.

There will be other features such as forums, business meetings and a banquet at the Seaview Country Club.

Four Orchestra Dates for House

Judson House has been engaged for four performances as soloist with the Minneapolis Symphony Orchestra. The tenor will appear on December 25 and 26 in St. Paul and Minneapolis, respectively, in Handel's *Messiah* and in the same cities on April 9 and 10 in Mendelssohn's *Elijah*. Incidentally, House is especially popular as soloist with orchestra and in the past has filled many important engagements of this nature.

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CASA BEETHOVEN

July 24, 1924

SOME THINGS ABOUT HENRY HADLEY



SAN FRANCISCO ALSO LAUDS HIM.

Under the heading of "Getting to the Top," the San Francisco Chronicle wrote:

"I went a few nights ago to a Philharmonic Symphony Orchestra concert without knowing what music I was to hear, and while I sat waiting for the opening number, who should walk out to the conductor's stand but Henry Hadley. I had expected Josef Stransky, the Philharmonic's regular leader, but I soon discovered the reason for the substitution. Hadley's second symphony, The Four Seasons, was up for performance, and the composer had been invited to conduct it."

"Nineteen years have passed since Hadley wrote that work which won two prizes simultaneously, one offered by the New England Conservatory of Music and another given by our Polish politico-pianist friend, Ignace Jan Paderewski.

"As Hadley directed the splendid body of musicians who form the Philharmonic, I speculated on what memories his music recalled to him. He is nearly twenty years older now, yet he hasn't toiled in vain, he has reached the top."

"Heaven be praised," said one New York critic, "Henry Hadley is an American conductor for whom no allowances need be made and no excuses offered," once commented the Buffalo Commercial.

Of another appearance, the New York Post said:

"Mr. Hadley gave a fascinating reading of the Stravinsky score, bringing out its full measure of sardonic humor, and the orchestra played the piece with full sympathy for its strangeness and beauty. The symphony of the evening was the ninth of Haydn's Salomon group, played according to the best Philharmonic traditions, and giving the proper impetus to an evening of unusually interesting music played as well as anybody could ask."

HIGH PRAISE AS AN AMERICAN MUSICIAN.

"No musician of native birth now before the American public has accomplished more to instill hope in the hearts of his fellows than Henry Hadley," said the critic of the New York Globe. "In various ways he has represented and typified the fabled and prophesied and heralded 'new day' for the American conductor and composer.

"His prominence as a composer needs no comment, but his selection for the important post of associate conductor of New York and Philadelphia, his appearance in the conductor's pit of the Metropolitan Opera House, where he conducted his own opera, mark the passing of the old prejudice against native musicians, at least as far as Hadley is concerned."

Regarding Henry Hadley's performance of Rachmaninoff's E minor symphony the New York World called it "masterly, arousing great enthusiasm. We at last have an American conductor who can hold his own with the best of them." "Combined with an emotional warmth of exposition—the latter a quality not usually associated with the American temperament," commented the New York World, while the Sun, in speaking of Mr. Hadley's conducting of his Salomé, said: "He conducted like the experienced composer that he is, the performance being a genuine interpretation of the music."

"Mr. Hadley richly deserves to be commended for the admirable results he has attained in so short a time with the orchestra," was part of an editorial in the New York Times regarding an early appearance with the Philharmonic.

"Mr. Hadley conducts with the same youthful ardor with which he must write," was the opinion of the New York Evening Post.

"His fine command of the orchestra, his intellectuality and above all, his catholicity of taste in music of all descriptions have created for Mr. Hadley deep respect among musicians, and admiration from the public," wrote the critic

of the Cincinnati Times-Star after a recent appearance there. From the Detroit News came this: "Mr. Hadley presents a very impressive personality on the director's stand. He fairly radiates nervous energy, his beat is even, with a fine broad sweep, his climaxes are sharp and clean cut. He secures animated virile results as well as suave beauties and the sonorous quality of tone which he drew from the orchestra revealed that organization at its very best."

PHILADELPHIA AND OTHER CITIES JOIN IN EULOGIES

In Philadelphia Mr. Hadley is always well received. Said the Record upon one occasion: "Mr. Hadley displays unmistakable power. A firm strong beat, bold sense of rhythm, delicate appreciation of nuance and fine tonal effects with a capacity for building a massive and heroic climax were outstanding features. He brought to his score an intellectual penetration. Hadley may be regarded as the leader of the younger group of American composers, his versatility enabling him to find expression in the various forms, although he is best known through his orchestral writings."

None the less complimentary was the Philadelphia American:

"Othello is an ably and skillfully constructed piece which eloquently and appropriately illustrates the subject matter to which it is related. It was admirably played by the orchestra and enthusiastically applauded."

"Mr. Hadley has already established himself as one of our few really gifted contemporary composers who hold steadfastly to their ideals. He resolutely refuses to be led astray by false gods. His enviable reputation will be enhanced by the musical beauty and virility of Othello."

"Henry Hadley can justly be placed at the head of America's leaders in composition. His conducting shows much careful discrimination, unusual penetration in the reading of his score and scholarly reserve," said the critic of the Bulletin of the same city, continuing: "Mr. Hadley never lets his medium conquer him; he is always the sure master of tonal pigment as well as of instrumental personality. A strong feeling for the melodic values, and the ability to put his meaning in a clear straightforward way without waste motion or dynamic extravagance makes one feel that Othello will enhance the writer's already good repute."

In reviewing a Hadley composition in Detroit, the Free Press was of this opinion: "The exotic melodies, the rich color and masterly orchestration of Hadley roused the hearers into tingling attention. He is an original artist whose musicianship is recognized everywhere, whose compositions are constantly winning more and more plaudits from audiences everywhere."

EUROPE LIKES HENRY HADLEY TOO

The London and other foreign critics during his trip to Europe last spring were none the less favorable. Said the London Star:

"It is agreeable to find a modern composer so lucid and free from any morbid tendencies. Mr. Hadley's emotions are healthy and do not shun the light, although the reflective passages are the most individual. The slow movement of the symphony shows distinct imaginative gifts and a very happy touch in handling the orchestra." The symphony was very cordially received.

"Very lucid, very spontaneous and brightly scored is Henry Hadley's fourth symphony, which was played at Queen's Hall yesterday." Commented the Daily Mail: "He has marked powers of orchestral coloring, his use of the horns is particularly interesting. The audience was charmed with everything and showed an enthusiasm very rare at first performances."

"Mr. Hadley's music has freshness and joy of life," was the statement of the London Telegraph, and the Musical Standard wrote:

"Henry Hadley is undoubtedly America's chief creative musician, and his work is never void of interest. Generally speaking he is refreshingly original although at times he shows the influence of his training. His compositions are perfectly spontaneous and his scoring throughout unusually free. Mr. Hadley's effects, too, are created on broad lines and his strong definite purpose is apparent even in the most ductile of phrases which consequently never degenerate into formlessness or rapidity. He met with an enthusiastic reception from a large audience."

Equally favorable was the Glasgow Herald: "As a conductor Mr. Hadley has decided gifts. He conducts with spirit and precision." And the Dundee Advertiser wrote: "His career as conductor is already a brilliant one, having appeared in Berlin, Warsaw, Cassel, Wiesbaden, Munich and Paris."

"Mr. Hadley is a composer of many effective ideas and ample technic with which to express them. He is never at a loss for color and is always undeniably pleasing and ingenious," declared the London Star, while the Morning Post said: "Mr. Hadley is a most able conductor and the orchestra responded nobly."

From the Manchester Guardian came:

"Mr. Hadley is an experienced conductor of talent and capacity. He conducted his forces in an unostentatious, straightforward way and proved himself a careful, energetic, discerning master of his craft, rising to great heights."

"Henry Hadley is an excellent conductor," agreed the London Times.

Still another comment from London follows:

"Hadley has an easy command of all the devices of harmony, rhythm, treatment and orchestration and lavishes them freely upon his scores. Underneath can be discerned the ability to conceive ideas in a romantic vein and to deck them with imaginative orchestral effect."—Morning Post, London.

"There is a healthy freshness and vigor in Mr. Hadley's work which carries great appeal," said the Pall Mall Gazette.

CONDUCTS PHILADELPHIA ORCHESTRA WITH SUCCESS. Mr. Hadley also scored as conductor of the Philadelphia Orchestra, as these excerpts testify. Said the New York American:

"Henry Hadley was the hero of last night's performance of the Philadelphia concert at Carnegie Hall. His conducting reveals not only the experienced musician that he is, but is forceful, lucid and direct. He received an ovation from the large and fashionable audience."

And the Globe: "The symphony received an energetic performance under Mr. Hadley and the Philadelphia Orchestra never played better."

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for praise for both Mr. Hadley and orchestra," was W. J. Henderson's comment in the Sun. "The dignity of the work was sustained and the melodies by the separate choirs were well brought out and the balance of tone was sonorous and clear."

And when Mr. Hadley conducted at the Hollywood Bowl Edwin Schallert in the Los Angeles Times said:

"The general effect of the concert was astonishingly excellent. It reflects a considerable grasp of conditions on the part of the conductor that he could, in a day, accommodate his style so well to the open air amphitheater. Mr. Hadley expects a very ready reaction from the various sections of the orchestra and some of the more forceful dynamics of Don Juan brought a vibrant echo from the hills. It is indeed an achievement—so big a work in the opera—in fact it is a test. In addition to the Strauss and his own numbers, Mr. Hadley interpreted with conviction and fine power, the prelude to Die Meistersinger and Les Preludes, both of which shone forth as something rare in this setting."

J. V.

Granberry Training Appreciated at U. of Georgia

In the paper published by the University of Georgia School of Journalism, a large amount of space recently was devoted to a review and appreciation of the work done at the summer school of the University by George Folsom Granberry. Mr. Granberry became director of the music department of the University of Georgia summer school in 1922, offering many new courses and introducing professional training for music teachers for the first time. Looked upon as an experiment the department has proved a decided success, being today an active and well established part of the university summer school. Southern teachers have studied at the Granberry Piano School, at Carnegie Hall, New York, but the expensive trip north limited the number. Now the music department of the Georgia University draws aspiring and talented musicians from all parts of the South.

The department, as now directed by Mr. Granberry, includes these active branches: Professional training for music teachers; public school music; piano, violin, organ, voice, ensemble playing, ensemble singing, appreciation of music and harmony.

The students are now earnestly engaged in preparing work which will culminate in a summer school performance of Carmen and of Mendelssohn's A Midsummer Night's Dream. Mary Craig, Louise Bennett, Mrs. Gottheimer, David Michael and Fred Patton will be heard in Carmen with the members of the music department. Other musical treats will include two recitals by Fred Patton, baritone; two by Mary Craig, and a joint recital by Mr. and Mrs. Hugh Hodgson.

Schofield a Thoroughly Experienced Singer

As Edgar Schofield's voice is of very wide range it has been defined as a bass-baritone. His repertory is very extensive and of great variety. In his early student days Mr. Schofield won the Eben D. Jordan scholarship at the Boston Conservatory, which enabled him to study for one year at the Boston Opera School. This led to a two years' engagement with the Quinlan Opera Company in England. Before returning to America Mr. Schofield toured through England and the Colonies. The bass-baritone's work in this country is well known, for he has appeared on tour with Geraldine Farrar and at practically all of the important music festivals. His recent joint recital with Mildred Dilling, harpist, in Baltimore won him press praise which is representative of that he receives everywhere he appears. The Baltimore Sun referred to him as a thoroughly experienced singer who knows how to interpret the songs he presents, whether they be those of bygone days, more modern songs or folk songs of different nationalities. That paper also stated that his voice is a deep baritone of excellent quality, which he uses well. His splendid breath control enables him to sing sustained passages with admirable effect.

Ridgely's 69th Regiment Band Concert

On Thursday evening, July 3, Clifford E. Ridgely and his excellent 69th Regiment Band gave a concert in Carl Schurz Park, New York, before an audience of large size. The program was unusually well rendered, and comprised: salutation, The Star-Spangled Banner; invocation to battle, Rienzi, Wagner; overture, Finlandia, Sibelius; concert waltz, Artist's Life, Strauss; Morceau characteristic, Ouray, Williams (trumpet solo); excerpts from Mme. Modiste, Herbert; Irish opera airs, The Bohemian Girl, Balfe; serenade, Aubade Printaniere, Lacombe; descriptive, Cavalry Charge, Luders; song choruses, I Love You, Where the Lazy Daisies Grow, Lazy, What'll I Do, Linger Awhile, Ridgely; overture, William Tell, Rossini; finale, Stars and Stripes, Sousa. Conductor Ridgely was sincerely applauded after each selection and was obliged to add several numbers to the long and interesting program. Ernest S. Williams was soloist, playing his own Morceau characteristic, Ouray.

Lee Pattison's Work in Chicago

Lee Pattison has been holding interpretation classes at the Glenn Dillard Gunn School of Music at Chicago. These classes take the form of informal lecture recitals equally interesting to the non-professional music lover and to the student. A series of the greatest masterpieces in the piano literature have been chosen by Mr. Pattison as the subject of these talks on interpretation. The recital of July 9 was devoted to works of Schumann and Brahms, the recital on July 16 to the works of Chopin. Mr. Pattison writes to the Daniel Mayer office as follows: "I have been having an unusually interesting class of pupils here this summer—not only the students, but also lots of outside people interested in music and who are glad to have something in the nature of concerts to attend in the summer time. I have been enjoying playing these programs terrifically."

Powell May Write for Jazz Orchestra

John Powell, American pianist and composer, has left his home in Richmond for a short vacation in the Virginia Hills. Not long ago Mr. Powell was invited by Paul Whiteman to compose music to be played by the Whiteman band on its tour next season, and upon his return to Richmond he is considering writing a large work for jazz orchestra.

Estelle A. Sparks Studio Notes

Estelle A. Sparks, well known vocal teacher of New York, who is summering at Ashton Lodge, Lake Hopatcong, N. J., with her parents, has had a busy and eventful season. Her pupils did considerable concert, church and radio work, and won for themselves and their teacher high praise. Harold J. Bray was engaged as tenor soloist at the Simpson M. E. Church in Brooklyn, N. Y., going there from the Church of the Saviour. It is stated he had three other positions offered him. Mr. Bray has frequently sung for various radio stations, his voice being pronounced perfect for broadcasting. He will be heard in recital in New York next season. Another Sparks pupil who will make her bow before New York critics next season is Rose Covello, lyric-coloratura soprano. This pupil has made rapid strides in her work, and has met with enthusiastic receptions wherever she has appeared. Sara Sharkey has won for herself friends and admirers all over the country during the past season. Her dramatic contralto broadcasts brilliantly, as attested by the many letters sent her after each appearance. The singers emanating from Miss Sparks' studio invariably sing with intelligence, musicianship and clear diction.

Miss Sparks teaches at her New York studio in the Metropolitan Opera House Building one day each week during the summer. She is also teaching in Lake Hopatcong, although she plans to devote most of her efforts to resting and enjoying life in the open, in preparation for her strenuous winter work.

Death of Mrs. Minna Neuer

Mrs. Minna Neuer, aged 76 years, after an illness of four or five months, passed away on Monday, July 21, at the New York home of her son, Berthold Neuer, manager of the Fifth Avenue warerooms and director of the artists' department of Wm. Knabe & Co. Mrs. Neuer was the author of several volumes of poems published some thirty years ago, and was ranked among the leading poetesses of that day. Private funeral services were held Wednesday, July 23.

Eleonora Duse Lodge Formed

On July 10 a meeting of the Sons of Italy took place for the purpose of organizing the new Eleonora Duse Lodge. After the meeting there was a delightful program.

Two Orchestra Messiahs for Squires

In addition to singing in the Minneapolis Auditorium on December 26 in the Minneapolis Symphony's performance of Handel's Messiah, Marjorie Squires has been engaged for another appearance in the same work with the Orches-

tra in St. Paul on Christmas evening. The contralto is now resting at her bungalow at West Hurley, N. Y.

Morgan Kingston Scores Big Triumph

Morgan Kingston, tenor of the Metropolitan Opera, scored a genuine success at Covent Garden, London, with the Royal Opera Syndicate on June 25, singing Canio in Pagliacci. Following his rendition of the leading aria, he received an ovation. Mr. Kingston also sang Pinkerton in Madame Butterfly with the same excellent results. The Covent Garden season having come to an end, Mr. Kingston has been engaged to sing Siegmund in Die Walküre with the British National Opera Company.

Engles Announces New Publicity Man

George Engles, manager of the New York Symphony Orchestra, announces the appointment of C. E. Le Massena as director of publicity of that organization for the coming season. The publicity will cover the requirements of the orchestra, its conductor Walter Damrosch, its guest conductors, Bruno Walter and Vladimir Golschmann, also of Nadia Boulanger, Adela Verne, Paul Kochanski, Emilio de Gogorza, George Barrere and the Little Symphony.

Heifetz and Gallo Return from Europe

Aboard the Leviathan, which arrived in New York last Monday, were Jascha Heifetz and Fortune Gallo, returning after a short trip abroad, partly professional, partly for pleasure. Mr. Heifetz will soon play at Ocean Grove, but meanwhile spend a short vacation in the Adirondacks. Mr. Gallo has already plunged into his regular preparatory work for the forthcoming San Carlo season.

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Ravinia, July 19, 1924.—The more you go to Ravinia, the more often you are enchanted with this unique spot in the operatic world. General Director Louis Eckstein told the writer very recently that Ravinia was his personal pet. Now, General Director Eckstein is not the only one who cherishes Ravinia. There are thousands, music lovers and others, around Chicago who are proud of Ravinia and who love its opera company as though it were their own. Sergei Klibansky, who has been a frequent visitor at Ravinia, could not restrain his enthusiasm at one performance last week and had to turn around to shout to a representative of the MUSICAL COURIER "What a heavenly spot! What a wonderful country!" Mr. Klibansky, who knows what he is talking about, is one of many who admire Ravinia, that unique summer opera company which every year gets better and better, greater and greater.

ANDREA CHENIER, JULY 12

The above was written after listening on Saturday evening to the first performance of Andrea Chenier, and to those who were present at the performance, the enthusiasm of this writer will be comprehensible, while others who were not there will understand his enthusiasm if they read the analysis of the performance of Giordano's dramatic opera. Giacomo Lauri-Volpi, who last year made a sensation in the title role, duplicated his triumph on Saturday night. The part suits him as the proverbial glove. His solo in the first act was exceedingly well rendered, with fire, beauty of tone and eloquence. Volpi is the Andrea Chenier par excellence. He lives the part, and added to his remarkable singing must be mentioned his no less remarkable acting. Andrea Chenier will no doubt be repeated often this season, and it is well worth journeying to Ravinia to hear this opera with Lauri-Volpi in the title role. Volpi, however, did not carry off all the honors of the evening. Florence Easton finds the role of Maddalena di Coigny another in which she has many opportunities to exercise her dramatic powers to fine advantage, and she made each opportunity count. She was much feted by her hearers, and rightly so. Easton is, of course, one of the main pillars of Ravinia, and one of the reasons of the success of this now famous opera company. Giuseppe Danise is absolutely at home in the role of Gerard. He sang gloriously and his portrayal could not be improved upon. It is a masterpiece. Merle Alcock as Contessa di Coigny, did the best work so far registered by this splendid contralto. Ina Bourskaya was excellent as Madelon; likewise Virgilia Grassi as Bersi. The balance of the cast was up to the standard of Ravinia, and Papi conducted con amore. A performance that can well be written in golden letters in the annals of grand opera at Ravinia!

TRAVIATA, JULY 13

Traviata was repeated on Sunday night with Pareto, Tokatyan and Basiola in the leads.

SYMPHONIC PROGRAM, JULY 14

Eric DeLamarter, who has come to the front rank among American conductors, has, since he became assistant to Frederick Stock several years ago, made big strides in his art and is today one of the most brilliant young conductors. On Monday evening, at the regular symphonic concerts, he directed the program in a manner that calls only for superlatives. The Hungarian Rhapsodie of Liszt was, according to Glenn Dillard Gunn, critic on the Chicago Herald and Examiner, "played with a display of virtuosity such as only a pianist of the spiritual and technical endowments of Rachmaninoff could rival."

FEDORA, JULY 15.

Fedora was repeated on Tuesday evening, July 15, with the excellent cast heard the previous week.

ROMEO AND JULIET, JULY 16.

Romeo and Juliet was repeated with the same cast heard the previous week and so well headed by Bori and Tokatyan.

CARMEN, JULY 17.

Wilfred Pelletier made his debut as conductor with the Ravinia Company, directing a repetition of Bizet's Carmen on Thursday evening, July 17. Mr. Pelletier, a very young man, has already developed into a first class conductor. He is a man of ideas, an excellent musician, full of enthusiasm, and his knowledge of the score was evinced by a truly beautiful and colorful reading. He should be given other opportunities to show his metal. As to the performance, it was given with the same cast heard previously with Bourskaya in the title role; Giacomo Lauri-Volpi as Don Jose;

Mario Basiola as the Toreador, and Thalia Sabanieva reappearing as Micaela, a role in which she excels and in which, after her aria of the third act, she was warmly applauded. The minor roles were again in capable hands.

L'AMORE DEI TRE RE, JULY 18.

There are times when one is happy to be a critic. Such times do not come so very often and for that reason such occasions awaken greater enthusiasm whenever encountered. This thought came to mind after the second act of L'Amore dei Tre Re, presented by the Ravinia Opera Company in a manner that, in the mind of at least one auditor, eclipsed any previous second act of that medieval drama. Bori was the Fiora, a role in which she has often been heard at the Metropolitan, but in which she was, until this week, unknown in these surroundings. Lucrezia Bori's conception of Fiora is a masterpiece. She must have made a very deep study of the part, as she understands the role better than any interpreter so far seen or heard in this locality. One does not need to be conversant with the book to comprehend



Photo by Apeda

MME. BERNICE DE PASQUALI

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her disgust for a husband that she sees but once in a long while, and the repulsion she has for him makes her love for Avito more understandable, and her portrayal is that of a woman of flesh and blood, and not, as it has often been represented, a symbolic person who walks on the stage without meaning. From her first entrance, Bori excited one's sympathy. Melodrama on the operatic stage often comes very near burlesque. Not so, however, with such an artist as Bori; she is always the great artist, and though the love scene between Martinelli and herself if filmed would surely be censored, their passion was so well expressed as to keep the audience spellbound, while the death scene, above referred to, accelerated one's pulse. If historically Bori surpassed any of her predecessors in the role, vocally she was sublime. She found the note of pathos, those of anguish, love, hatred, fear and courage as often as found in the score, and Montemezzi has in this artist an ideal interpreter of a very difficult but interesting part. Her suc-

cess was complete, and Ravinia re-echoed with shouts of brava at the close of the second act.

Bori, however, did not eclipse by her splendid interpretation those of her colleagues. Giovanni Martinelli was splendid as Avito. He sang with great fervor, beauty of tone, and his portrayal matched that of Bori. He made a deep impression with the public. Virgilio Lazzari must be placed on the same footing with Bori and Martinelli, as he not only sang his solo of the first act with great sonority of tone, but throughout the opera his superb voice was heard at its very best. Then, again, Lazzari is one of those opera singers who studies a role from other points than merely the vocal side. His Archibaldo is a study of love and hatred, expressed so beautifully and so comprehensively that one hates the old interloper and wishes he were put away long before Manfredo comes on the scene. The part of Manfredo, by the way, was entrusted to Giuseppe Danise, who has also dissected his part so well as to make it as important as that of Avito. A higher tribute could not be paid, as the role generally is made secondary, but with Danise it stood out as one of the potent figures in the drama. In fine form, the popular baritone sang with his vaunted mastery and shared with his colleagues in the esteem of the audience. To make the performance perfect, Giordano Paltrinieri was excellent as Flaminio and Philine Falco as Angella. The orchestra, under Papi, played gloriously, even though here and there in the second act flaws were noticed in the woodwind section, but those little mishaps could not deteriorate a performance that will live in the memory of all those on hand. A tip to the wise—go and see the second performance of L'Amore dei Tre Re when presented at Ravinia! There is a treat in store for you.

SECRET OF SUZANNE AND PAGLIACCI, JULY 19.

The week ended with a performance of Secret of Suzanne and Pagliacci, in which Bori and Martinelli, who had appeared the previous night in L'Amore, were billed. This performance will be reviewed in these columns next week.

RENE DEVRIES.

ALMA SIMPSON RETURNS

(Continued from page 6)

and talented Italian composer, whose works are interesting.

"I once chanced to remark to Contarini that I thought the Coliseum looked so beautiful in the moonlight and he wrote a Serenade which he dedicated to me. It is exquisite. I shall program it at my Aeolian Hall recital on October 24.

AMERICAN GIRL A RIDDLE.

"I am reminded of just another point," continued the singer, "and that is: the American girl is the greatest riddle to the Latin mind. She thinks nothing of traveling thousands of miles for a short course of study; when she arrives she goes about alone if necessary, shops and promenades alone. The wife of my maestro in Rome in a gesture of utter dismay said: 'Tremendo! One day she writes from New York I will be in Italy soon to resume my work and the next few days she arrives and alone as if it were merely a promenade.'

This fact is made all the more forceful because of Miss Simpson's attractiveness. Her charm and looks naturally arrest one's attention, so she would not pass unnoticed traveling about alone in Italy where such things are not the usual order of occurrences. But she has the American spirit of independence and great poise and those two qualities will aid anyone—man, woman or child—anywhere; at home or abroad!

When talking about her work, Alma Simpson is all seriousness and her every word rings true—yet, in the next moment, she is vivacious and quick-witted, thoroughly alive with the joy of living. Of sweet face and manner, she at once offers an appeal! She has personality—lots of it—and back of all this a good brain. Therefore Alma Simpson is much gifted—looks, personality and intelligence—a rare combination; and with all these she is primarily modest, natural, and real.

Legge's Tribute to McCormack

For the first time since pre-war days, John McCormack sang in London, on June 28. True it was a semi-private concert, but attracted the presence of England's leading musical critics.

On account of its being a charity concert, it was not generally reported in the musical columns, but noticed by the society editors. However, Robin Legge, of the Daily Telegraph, made a rare exception, and paid Mr. McCormack a beautiful tribute. "His artistry," he wrote, "has developed out of all knowledge since I heard him. His phrasing in two groups of classic songs was a sheer delight."

DIAZ AT STATE COLLEGE, PA.

Rafaelo Diaz, the tenor, interrupted his vacation to fill a summer engagement at State College, Pa., on July 16.

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BRIDGEPORT ENJOYS OPERA PLAYERS, INC.

Bridgeport, Conn., July 19.—On June 16, the Opera Players, Inc., of New York, gave an excellent presentation of the pantomime, *Tito's Temptation*, under the combined forces of the Wednesday Afternoon Club and the Little Theater League. The Opera Players has been recently organized under the direction of Enrica Clay Dillon. This company is offering to the young singers of America the opportunity of actual public performances in opera. Miss Dillon has assembled some unusual talent and the venture is being watched with intense interest. The operatic section of the company will comprise a cast of about thirty singers who will appear in the manner of a stock company instead of the usual star system; thereby giving each member a chance to appear in several types of roles, both in light and grand opera. The dramatic section of the company will present pantomimes and plays, so there will be variety. *Tito's Temptation* is a romantic and whimsical pantomime set to music, a modern version of *Pierrot*. The story is by Andre Gustave and the score by Maria Costa. The settings were well executed and very effective. Those taking part were Gunda Mordhurst, Joyce Borden, Mary Meigs, Dale Cox, Gordon Thomas, Emily Wooley, Jack Carter, Carlo Abramo and Nicolas Pape. The cast was well chosen and they proved themselves actors as well as singers—a combination not always found. Gloria Gould Bishop, in keeping with the setting, gave an Italian dance accompanied on the piano and mandolin by Mrs. Louis Snyder, vice-president of the Musical Club, and Signor Abramo of the Bridgeport Mandolin Club. Emily Wooley, of the Opera Players, sang two solos and in company with the serenaders offered *O Sole Mio* and other numbers at the beginning of the performance. A group of members of the Musical Club, garbed as Italian street singers, rendered several selections. The entire performance was splendid in every way. The large audience departed enthusiastic and is looking forward to another presentation of this order next season. Susan Hawley Davis, president of the Musical Club, is also vice-president of the Opera Players and is eagerly watching the results.

NOTES

On June 15, Haydn's *Creation* was sung by the Catholic Choral Society at the Majestic Theater, under the direction of Prof. M. J. Grattan. The chorus was assisted by Betty Burke and Frederick Baer of New York City. Local soloists included Lorene Duffle, Helen Keefe, Patrick Bowe, Joseph Clabby, Charles Coe, Louis Fenton, James Gormley and John Hanley. The performance was well attended and the audience enthusiastic.

The Musical Research Club met for the last time this season on June 23. The feature of the evening was the first appearance of a string quartet, composed of members of the club. The organization is comprised of Frances O'Neill, first violin; Gwendolyn West, second violin; Dorothy van Anburg, viola, and William Burke, cello. Prior to the program, Miss O'Neill gave a talk on the meaning and value of chamber music. The quartet offered an excellent reading of Beethoven's string quartet, op. 18. Mildred Byrne, pianist, played the *Fantaisie Impromptu* and the B flat minor scherzo of Chopin. Miss Byrne shows promise of becoming an excellent pianist. She responded with an encore, *The Story*, by Rhey Garrison, one of Bridgeport's clever musicians. Ruby Berg, soprano, gave two songs which were well received. Cora Sanger offered an enlightening "Book Chat." Lewis Grannis, president of the club, made a brief survey of its progress during the first season and an outline of future plans and policies. An examination was held on the melodic element in music. Leslie Fairchild gave an interesting illustrated talk on jazz music and its structure as compared with the classics.

The Music Study Club held its last meeting of the season at the home of Mrs. Leah Joel Hulse in Fairfield, on June 23. Officers were elected for the coming year, including Mrs. Frederick Card as president. Gros Claude gave the current events and Mrs. Benedict a group of negro melodies which she has just finished setting to music. Preceding her songs she offered a brief talk on negro life. She was accompanied on the piano by Mrs. Rohe Walter. Thomas Wall, baritone, sang a group of songs, accompanied by Mrs. Card. Mr. Wall is fast becoming a favorite in musical circles of Bridgeport.

Mary Maraffi and Arlene Lederer were among the artist pupils who gave a program under the direction of E. A. Parsons, the veteran piano teacher of New Haven, on June 17. Every year Mr. Parsons picks three or four of his pupils for an entire program. Many attended the recital and the young artists were received with enthusiasm.

Mary Peck presented her piano pupils in a recital at the Stratfield on June 21. She was assisted by Catherine Russel, soprano.

On June 30 the Caselotti Opera Company, composed of pupils of Guido Caselotti, scored a second musical success of the season when they gave excerpts from *Rigoletto*, *Aida*, *Carmen* and *Il Trovatore*. On March 28 they made their first appearance in *Mignon* and the high musical standard set at that time was equalled if not exceeded. The company was fortunate in having the assistance of Joseph Royer, of the San Carlo Opera Company, who took part in both *Rigoletto* and *Carmen*. He has a powerful baritone voice and the dramatic power necessary for the roles he sang. Each character was well portrayed and the members of the company proved more than capable of serious work. Mr. Caselotti is to be congratulated upon the splendid showing of his pupils.

John Adam Hugo, composer-pianist, presented his pupils in recitals on July 1 and 2 at the United Church. Mrs. Tuck Whitaker was the assisting soloist. She sang Romanza from Mr. Hugo's opera, *The Temple Dancer*, and *The Swan*, also by Mr. Hugo. Wilma Fekete played the violin obligato. The numbers were well received.

On July 2, Robert Weber presented his pupils in a song recital at the Business Women's Club. Norma Weber Klutig was the accompanist. H. R. A.

Herman Neuman at WNYC

Herman Neuman, the New York pianist-accompanist, has been engaged by the City of New York in the capacity of musical director, official pianist-accompanist and announcer for the Municipal Radio Broadcasting Station WNYC. The station officially "went on the air" on July

8 and Mr. Neuman has already received a large number of letters from the radio audience congratulating him on the excellence of his playing and the clearness of his announcing.

The past season was one of the busiest in Mr. Neuman's career. He assisted such noted artists as—Juan Mann, Rafaelo Diaz, Laura Robertson, Nanette Guilford, Rozsi Varady, Beniamino Gigli, Enric Madriguera, Pavel Ludikar, Elizabeth Lennox, Sylvia Lent, Earle Tuckerman, Celia Turrill, Leon Brahms, Louis Chartier, Guido Cicilini, Mabelle Addison, Amund Sjovik, Rosalie Erck, Estelle Carey, Herman Gelhausen, Margaret Weaver and others. Mr. Neuman has been given special permission to accept a number of New York recital engagements during the coming season.

I SEE THAT—

The National Federation of Music Clubs plans to issue a Directory of American Composers.

Baroness Rouskaya, violinist and dancer, will tour this country in recital.

It is reported that Romain Rolland will write a book on Frederick Smetana.

Barbara Kemp will divide her opera appearances in the future between Berlin and Vienna.

Mr. and Mrs. Edgar Schofield are enjoying a vacation in Europe.

The Sons of Italy are organizing an Eleonora Duse Lodge. C. E. Massena has been appointed director of publicity for the New York Symphony Orchestra.

Ernest Krenck's scenic cantata, *Die Zwingburg*, has been accepted for performance by the Berlin Staatsoper.

Harriet Bacon MacDonald is conducting a class in the Dunning System in Cleveland.

Andreas De Segurola announces a series of Artistic Mornings at the Hotel Plaza.

The Bayreuth Festival reopened last Tuesday.

Fritz Reiner will conduct the Stadium concerts for two weeks, beginning tonight.

The piano house of Pleyel in Paris is to have a new home which will include a splendid new Salle Pleyel.

The cornerstone of the American Institute of Operatic Art was laid at Stony Point, N. Y., July 16.

Lucille Kellogg, American soprano, has been engaged to sing at the Hannover Stadttheater.

Publishers' rights were legally established by a decision handed down by Judge J. Whittaker Thompson, of the Federal Court, Philadelphia, on July 17.

Milan recently heard three novelties—Maestro Diavolo,

Puss in Boots and *Giocondo e il Suo Re*.

Ernest Koch has been re-engaged for appearances as conductor at the Staatsoper, Berlin, next season.

Heifetz obtained the first immigration visé issued in England under the new quota law.

Claire Dux's programs for next season will include many novelties, both American and foreign.

Pupils of Clarice Balas have won numerous prize competitions.

Marcel Dupré has concluded a season of 127 recitals.

Herman Neuman has been engaged by the city as musical director, official pianist-accompanist and announcer for the Municipal Broadcasting Station WNYC.

John Powell is considering writing a large work for jazz orchestra.

Harold Hanson and Leo Sowerby have completed their fellowship terms at the American Academy in Rome.

European critics are exceedingly enthusiastic over Nicolai Orloff, pianist.

Joseph Achron has completed a concert tour in Palestine and Egypt.

The National Association of Organists will convene in Atlantic City, N. J., July 28 to August 1.

Dorsey Whittington was married on June 26 to Frances Cohen.

Two series of symphony concerts are to disappear from London's musical life.

Yvonne D'Arle has completed a tour of six months through Central and South America.

Carl Busch has been knighted by King Hakon of Norway. Mary Garden speaks highly of Isaac Van Grove as a teacher of opera repertory and accompanying.

Alma Simpson has returned from a successful European tour.

The Dayton Westminster Choir, under the guidance of its leader, John Finley Williamson, has become a choral organization second to none.

Edwin N. C. Barnes is a versatile musician.

Mme. Frida de Gehele Ashforth, famous opera singer in her day and teacher of famous prima donnas, died in New York July 21, eighty-five years old.

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July 24, 1924

CHICAGO IS ACTIVE MUSICALLY DESPITE THE SUMMER SEASON

Gordon, Sametini, Hageman, Pattison, Nelson and Middleton Among Those Giving Recitals—Klibansky and Mr. and Mrs. Herman Devries Hold Interpretation Classes—Harriet Bacon MacDonald Returning to Chicago—Umberto Beduschi to Take Vacation—Rudolph Reuter Artist Classes a Success—Carl Busch Honored—Muhlmann School of Opera—Other News

Chicago, July 19, 1924.—Jacques Gordon, violinist and composer, who is holding a master school at the American Conservatory, gave a recital of music for the violin under the auspices of the school on Wednesday morning, July 16. Kimball Hall was packed with enthusiasts—students, friends, admirers and followers of the young concert master of the Chicago Symphony Orchestra. Indeed few musicians have been as popular here as Gordon. With the assistance of Joseph Brinkman, a first-class pianist and accompanist, he played the Saint-Saëns sonata in D minor superbly. In the first movement the beauty of tone that he drew from his violin, added to his soulful rendition, gave unalloyed joy to his hearers. In the second movement his impeccable technic served him well, as all the intricacies were surmounted with ease by the violinist and at the conclusion, the artists were recalled several times to the stage to acknowledge the thunderous applause of a delighted audience. The balance of the program comprised short selections, of which the novelties were a waltz by Brahms-Gordon with free transcription; Campagnoli-Roberts' Allemande, and the Tchaikowsky-Altschuler Dance of the Swans. American composers were represented by George Bass-Chansonette; Stella Roberts, a very successful Chicago composer, whose serenade was played publicly for the first time; Samuel Gardner's prelude in C major; Shilkret-Gordon's A Scotch Episode (also heard for the first time), and Albert Spalding's Hurdy-Gurdy, which concluded the printed program. In the short pieces, the same virtuosity displayed in the sonata was again much in evidence. Gordon is not only an ensemble player par excellence and a fine orchestra leader, but also a first-class solo violinist. His recital was one of the most enjoyable of the present season. Joseph Brinkman played the accompaniments for Mr. Gordon as well as he played the sonata with him.

KLIBANSKY'S INTERPRETATION CLASS

A very interesting feature of the summer music in Chicago is the series of informal musicales which are being given every Wednesday at twelve o'clock in Sergei Klibansky's studio at the Chicago Musical College. Mr. Klibansky, who is one of the best known vocal instructors in the country, presents not only his own students in the repertory, but he illustrates important points in vocal art with his own singing. On Wednesday morning, July 16, a representative of the MUSICAL COURIER was among the numerous listeners who completely filled Mr. Klibansky's large studio and had a vocal treat listening to one of the best exponents of the art of beautiful singing that has come to

the notice of this reviewer in many a moon. Mr. Klibansky, the possessor of a beautiful baritone voice, knows how to use it to best advantage. His breath control is phenomenal; his diction impeccable and his enunciation of the English, German, Italian and French texts so clear that every word can well be understood. He sang for his class, friends and reviewers of musical papers, numbers by Handel, Franz, Reichardt, Brahms, Haile and Goddard, in a manner entirely in his favor and his illustrations must have been most enlightening to his large class. Needless to state that after each number the brilliant teacher-singer was warmly applauded. One of his artist-pupils, Cyril Pitts of New York, made quite a hit with his auditors in the Dream from Massenet's Manon. Mr. Pitts has a lovely tenor voice, well placed and sweet and showed the result of excellent training. His French enunciation is perfect, his delivery most artistic and he reflected great credit not only on himself, but also on his well known mentor. Mary Ludington played most artistic accompaniments.

HARRIET BACON MACDONALD RETURNING TO CHICAGO

Harriet Bacon MacDonald, normal teacher of the Dunning System who is a well known figure in Chicago, will come back to this city to hold another class on August 11. At the present time Mrs. MacDonald is holding a class in Cleveland, after concluding one at Dallas (Tex.).

SAMETINI AND HAGEMAN IN RECITAL

At the artists' recital given by the Chicago Musical College at Central Theater on Tuesday afternoon, July 15, Leon Sametini, violinist, and Richard Hageman, pianist, appeared. The well appointed theater was crowded with friends, admirers and pupils of the two artists who showed unmistakably the pleasure derived from their playing by the tempestuous plaudits that broke from every side of the theater at the close of each number. Sametini and Hageman are big figures in the musical world. Leon Sametini, than whom there is no better violinist in these surroundings, is so busy teaching that his appearances in concert or recital are too far apart, though such a master of the violin should be heard more frequently. Whenever he plays, he gives entire satisfaction to the followers of his instrument and also to the layman, as, added to his fine musicianship, to the beauty of tone he draws from his instrument and to his impeccable technic, Sametini has besides the so-called sacred spark that reflects the great artist. Sametini and Hageman played their sonata recital in a manner entirely in their favor. Their program comprised two sonatas, Saint-Saëns being programmed with his sonata No. 1 in D minor and Cesar Franck with one in A major. Sandwiched between those two, the Poème by Ernest Chausson was played. Richard Hageman, a master pianist, has made a big reputation for himself in this part of the country, especially as a conductor, accompanist and coach, but Mr. Hageman is as fine a pianist as one may encounter in the concert hall. The sonata recital by these two masters may be counted among the very best recitals of the season. Proud indeed can be the management of the Chicago Musical College to have on its faculty two such musicians as Sametini and Hageman.

UMBERTO BEDUSCHI TO TAKE VACATION

Umberto Beduschi, the well known vocal teacher of Chicago, formerly leading tenor of principal operatic houses of the world, who has just completed another very busy and successful season of teaching in his studios in the Auditorium Building, will take a vacation between August 3 and September 7. Part of this time will be spent with Virgilio Lazzari, the distinguished basso of the Chicago Opera and Ravinia Opera companies, who has a home at Highland Park, where he has invited his friend, Beduschi, as guest of honor.

LEE PATTISON PLAYS AT GUNN SCHOOL

The final program but one given by Lee Pattison at the Glenn Dillard Gunn school, where he is holding a master class, took place Wednesday afternoon, July 16. Mr. Pattison presented an all Chopin program, giving an original interpretation of the sonata in D flat minor that enthused

his auditors and demonstrated anew the rare pianistic ability of the distinguished pianist, whose success in the class room has been as marked as on the concert platform. His teaching time for the coming season will all be given to the Gunn School of Music and most of it is already spoken for.

ARTIST CLASSES OF RUDOLPH REUTER

The most recent of the series of Artist Classes that Rudolph Reuter is now holding at his spacious studio in the Fine Arts Building brought forth a number of talented young people and some highly interesting dissertations and illustrations by Mr. Reuter himself. Beatrice Royt, from Milwaukee, a technical and musical talent of the first water, played the ballade in G minor by Chopin and the Campbell-Tipton sonata, a work rarely heard. Ruth Gordon, of Columbus (O.), held forth with the Grieg concerto. Other numbers played were the Beethoven concerto in C minor and works by the modern German composer, Walter Niemann. All the playing was interspersed with critical remarks and illustrations as to technic, manner of practising, tone, and general interpretation and proved to be a remarkable incentive to the many listeners. Mr. Reuter's critiques in Europe have placed him on a par with the greatest pianists. As an interpreter, says the Berlin Allgemeine Musikzeitung, he was "Walter Giesecking's most serious rival." Giesecking is the pianistic man of the hour in Germany at the present time.

At the end of the session Mr. Reuter discussed and played parts of all the variation works for the piano by Brahms from those on a theme by Schumann, op. 9, to the Paganini Variations, op. 35.

Among the most recent additions to his Master Classes are Eulalie Parks of Tulsa (Okla.), Vera Talbot of Chicago, and Charles Singletary of Chicago.

SYLVIA TELL IN LOS ANGELES

Sylvia Tell, the well known ballerina, formerly premiere danseuse with the Chicago Grand Opera Company, is now in Los Angeles, where she devotes most of her time to motion picture work and a few public appearances. It would not be at all surprising if Miss Tell came back here soon as she has had various offers from the East and will most likely accept one of them.

BECOME A CRITIC

After reading reviews by an Evanston bass in one of this lovely suburb's leading dailies, this office advises said singer to give all his attention, hereafter, to writing. He is one of the best critics encountered around here in a long while.

HONOR FOR CARL BUSCH

Carl Busch, who is instructing in Composition and Advanced Musical Theory in the Summer Master School of the Chicago Musical College, has just received word from Washington that he has been knighted by King Hakon of Norway. The Order of Saint Olaf has been bestowed upon this distinguished musician, whose work in the Chicago Musical College is so greatly appreciated by numerous students from all parts of the country that his teaching time is practically filled.

THE HERMAN DEVRIES' INTERPRETATION CLASS

Every Thursday afternoon during the summer months between five and six-thirty Mr. and Mrs. Herman Devries hold interpretation classes at which some fifty students sing or listen to others and thus judge the progress made between lessons. A representative of the MUSICAL COURIER was among the guests on Thursday afternoon, July 17, and heard a program on which were several professionals of both Mr. and Mrs. Herman Devries, artist-students and two pupils who have only had three months' tuition. Among those heard were the Misses Forester (contralto), Herron (soprano), Hanson Hostetter (soprano), May Cameron (soprano), Winter (soprano), Irene Blix (soprano), Gannon (mezzo soprano), Helen Derzbach (soprano), Claw (mezzo soprano), and Lewis, soprano, and the Messrs. Brooks and Clement J. Lashowski, tenors. Herman Devries played the accompaniments for his students and Mrs. Devries those for hers. All those students will be heard publicly again next season and at that time each will receive an extensive review in these columns. For the present let it suffice to say that they showed the results of good training and sang with that style always in evidence wherever students from those studios are heard. Some of the artist-pupils sang in English, others in German, others in French and two in Italian and it must be stated that their enunciation was excellent. Mr. and Mrs. Devries occupy a unique place in the musical life of Chicago and every student is a credit to them. Their class this summer, as ever, is completely filled and the registration for the fall term is already very heavy.

THATCHER SINGS

Burton Thatcher, baritone, and vocal teacher at the Chicago Musical College, gave a song recital under the auspices of the school at Central Theater last Thursday afternoon, July

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17, revealing anew his beautiful voice, fine interpretation of classic as well as modern songs. He had the good fortune of having as accompanist Solon Alberti, formerly of Chicago and now of New York, who was at his very best.

SPRY SCOLARI MEETING PRECEDES SPRY LECTURE

The Spy Scolari met at the Columbia School preceding Walter Spy's lecture last Thursday morning and resolved to offer five scholarships again this season to talented pupils. Examination will be conducted at the Columbia School the first week in September by Margaret Farr and Lucie Hoppe.

A large gathering listened to the fourth lecture in the series of five which Mr. Spy is giving for artists, teachers and advanced students at the Columbia School of Music on Thursday mornings. These lectures have proven that Mr. Spy, a very learned student, has done much research work. His subjects have been well brought out and should be most beneficial to his listeners. The subject for the fourth session was Teaching Material of Middle and Advanced Grades. In his talk Mr. Spy showed that the ability to select appropriate material is a factor in successful teaching, how important fundamental training is, besides expressing his same views on academic training for professional pupils and special training for non-professionals. He also touched upon American composers, present-day composers and writers of salon music. All of this was most interesting and some of his remarks in the first part of the program were illustrated by pupils of Mr. Spy's assistants, Jessie Sage and Margaret Farr. For the second part Miss Farr, one of Mr. Spy's most brilliant students, presented some unusually fine interpretations of selections by Mrs. Beach, Chopin, Dohnanyi, Debussy and Liszt. She is indeed a remarkable exponent of the successful Walter Spy system of piano playing.

SHERWOOD SCHOOL ARTIST-PUPILS RECITAL

A splendid recital was presented on Thursday evening, July 17, by several artist-pupils of the Sherwood Music School at the Sherwood Recital Hall. This was another case of a crowded hall and again the reception room of the school had to be used to take care of the overflow. While fine work was set forth by all participants, the outstanding feature of the program was the singing of Lucille Long, contralto, and Helen Bickerton Cole, who are disciples of that prominent artist and teacher, Else Harthan Arendt. Possessed of a contralto voice of wide range, velvety quality and used with intelligence and taste, Miss Long sings beautifully and she won distinct success in Kriens' Vision, Woodman's I Am Thy Harp and Logan's Lift Thine Eyes. Mrs. Cole, a soprano of no mean talent, delivered herself of clean-cut interpretations of the recitative and air of Lia from Debussy's L'Enfant Prodigue, Rashbach's Trees and Terry's The Answer. She enunciates French as beautifully as English, so clearly indeed that not one word of either the French or English songs was missed. Later their combined efforts in Power Eternal from Rossini's Stabat Mater was further evidence of the thorough training received under the fine guidance of Mme. Arendt. Both singers are a great credit to her and should go far in their art. There was presented on the program also a fine rendition of the Cesar Franck sonata in A for violin and piano by Audrey Call and Gwendolyn Llewellyn and some excellent piano playing by Ruth Franzen in Godowsky and Albeniz numbers. Valieta Hanneman and Gladys Atkinson, pianists, also took part, but were not heard by this writer.

CHICAGO MUSICAL COLLEGE NOTES

A dinner given by Mr. Kinsey for Professor and Mme. Auer brought together several of the most notable visiting artists in Chicago. There were present Prof. and Mrs. Scharwenka, Herbert Witherspoon, Sergei Klibansky, William S. Brady, Mr. and Mrs. Borowski, Richard Hageman and Howard E. Potter.

Under the auspices of the City the Chicago Musical College is providing a program at the Municipal Pier on Sunday evenings. Those taking part last Sunday evening were O. E. Gebhardt, baritone; Marshall Sosson, violinist; Sarah Isaacs, pianist, and Howard Neumiller, accompanist.

ARTHUR MIDDLETON IN RECITAL

The Bush Conservatory presented Arthur Middleton, the well known bass, in a recital in its summer series, Thursday evening, July 17. In splendid fettle, the prominent bass sang his way into the hearts of his listeners and won their hearty approval. In his short, well arranged program Mr. Middleton had billed the recitative and aria Hear Me Ye Winds and Waves and Whereer You Walk by Handel, Passing By (Purcell), The Horn (Flegier), I'm a Roamer Bold (Mendelssohn), the Largo al Factotum from Rossini's Barber of Seville, Der Wanderer (Schubert), Der Asra (Rubinstein), Auf Wachposten (Herrmann), Barrack Ballad (Bell), Bellman (Forsythe) and Danny Deever (Damrosch). Much enthusiasm prevailed throughout the

evening and Middleton could have doubled his program had the listeners had their way.

MUHLMANN SCHOOL OF OPERA

On November 14, 1923, members of the Muhlmann Opera Class organized the Muhlmann Opera Club for the purpose of forming a musical organization to promote and foster the art of music and to encourage students of music and young professionals in concert and operatic work through public recitals and performances and otherwise.

The first public recital was given on January 13, when songs, arias and choruses were on the program. Maestro Ettore Panizza and the late Mrs. Ettore Panizza were in the audience and a few days later the following letter was received by Adolf Muhlmann from the maestro:

Dear Mr. Muhlmann:
Let me tell you that I have been very pleased to be present at the very interesting audition of your pupils.

I am glad to send you my best compliments for your wonderful teaching.

With kind regards, Yours,

(Signed) ETTORE PANIZZA.

Other recitals followed regularly every month. Besides songs and arias, scenes with chorus from operas were added to the programs. There was given the Smuggler Chorus from Carmen, in English; the scene from Cavalleria Rusticana (Santuzza, Turriddu and Lola), in English; the entrance of Escamillo (Escamillo and chorus), in French; the Card Scene and following ensemble from Carmen (Carmen El Dancairo, Frasquita, Mercedes and ensemble), in English; the duet, God Himself, from Cavalleria Rusticana (Santuzza and Alfio), and the Drinking Song (Turriddu and ensemble), in English.

All these public appearances were preparatory work for a public performance. On June 14 the Opera Carmen was given in condensed form at the Blackstone Theater, in costumes with scenery and orchestra.

With the new school year in the fall the opera class will start to prepare under Adolf Muhlmann's leadership, Magic Flute and probably The Marriage of Figaro.

EDGAR NELSON PLAYS

Under the auspices of the Bush Conservatory, Edgar A. Nelson, vice-president of the school, gave an organ recital at the Quixley Memorial Chapel last week. Mr. Nelson, an all around musician, has made a big name throughout the country, not only as a first-class pianist, accompanist and conductor, but also as an organist. He is the official organist of the Apollo Club and his work either with the baton, at the piano or organ, is always greatly enjoyed. An artist to the finger tips, his knowledge of the orchestral literature as well as of the piano, organ and voice, makes him one of the most efficient teachers in this community, where his popularity is proverbial.

EDWARD COLLINS IN RECITAL

Under the auspices of the Chicago Musical College at Central Theater, Edward Collins, appeared recently in a piano recital. Mr. Collins, who is recognized as one of Chicago's leading pianists, has appeared so often in this city that a review at this time does not seem necessary. Mr. Collins has made a big name for himself as a piano instructor and is on his way to achieve renown as a composer. Next season he will again give his annual piano recital at which time his work will be reviewed. Suffice to say here that at the above mentioned recital the audience was very large and rightly enthusiastic.

NEW COURSE IN CHICAGO

The Sunday Morning Club, Inc., will give thirty recitals next season at the very fashionable Belden Hotel. Dr. M. L. Aren is the executive secretary and his address is 108 North State Street. The names of the artists engaged for the series will be announced shortly in these columns.

TREVISAN PUPILS IN RECITAL AT THE BUSH

A rare treat was afforded a very large audience at the Bush Conservatory Recital Hall last Monday evening in the recital presented by students of that eminent opera artist and voice teacher, Vittorio Trevisan. Students' recitals of such high order as this one are very seldom encountered, which in itself speaks for the known efficiency of this master teacher. In the case of those appearing on this program the name "artist-pupil," so often promiscuously used, can well be applied, for while some were full-fledged artists, the others deserve much praise for the high standard of their work. The professional pupils were Gladys Cable and Gilbert Ford, both of whom have been heard in their own recitals here and have done much in the professional world. Miss Cable was heard to excellent advantage in O del Mio Amato ben by Donaudy and Mi Chiamano Mimi from La Bohème. In arias from Fedora and Peri's Euridice and Debussy's Clair de lune, Mr. Ford

disclosed his lovely tenor voice most effectively. Others appearing, who also gave evidence of the master hand of Trevisan in their training were Blanche Alexander, Lester Spring, Katherine Rich, Julie de Revuelta, Lia Eckes, Elsa Fathchild, and Bryce Talbot. In operatic arias, duets and lighter songs all set forth singing of a high artistic standard and proved very creditable to their mentor as well as the Bush Conservatory, where they are being taught. In Vittorio Trevisan the Bush Conservatory has one of its biggest trump cards.

LUELLA MELUIS IN CHICAGO

After many most successful appearances in Europe, Luella Meluis returned to this country and made a hurried business trip to Chicago this week. Mme. Meluis will return to Europe shortly, as she is engaged at the Paris Opera House beginning September 1, after which she will tour the Continent and fill several dates in Australia.

ZEISLER AT UNIVERSITY OF CHICAGO

Fannie Bloomfield Zeisler was heard on Friday evening, under the auspices of the University of Chicago. Mrs. Zeisler had arranged a very interesting program which she played with her usual mastery. When playing Scarlatti, Chopin, Otterstroem, Brockway, Schuett or Poldini, or as a matter of fact, any composition inscribed on her programs, the great pianist gives the impression that those numbers are played as they should be, thus her recitals are always piano lessons for those who study that instrument and rare treats for those who enjoy superb playing. Mrs. Zeisler was feted to the echo.

GANNON IN RECITAL

Rose Lutiger Gannon, one of Chicago's foremost singers, gave a song recital last Tuesday afternoon at Central Theatre, under the auspices of the Chicago Musical College. Her selections were all beautifully chosen with a view of displaying her gorgeous contralto to best advantage. Mrs. Gannon is at home not only when singing in her native tongue but also French, Italian and German songs. As usual, she made quite a hit with her audience and her recital was one of the most enjoyable of the series given by the Chicago Musical College at Central Theater.

TREVISAN AT BUSH CONSERVATORY

Happy indeed must the Bush Conservatory be to have secured such a master of the art of singing as Vittorio Trevisan, the distinguished baritone of the Chicago Civic Opera, as he has reinforced the vocal department since coming to the school last month. The vocal department of the Bush Conservatory is a formidable one, with such men as Trevisan, Middleton, Clark and Oumiroff. Last Friday afternoon, July 18, the vocal interpretation class by Trevisan was one of the enjoyable events in the summer concerts.

JEANNETTE COX.

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LEONE KRUSE,
an artist pupil of W. S. Brady and the first American singer engaged at the Munich Opera since the war. Her debut there (as Tosca) was a resounding success.



MANA-ZUCCA,
whose three new songs, *The Cry of the Woman*, *Those Days Gone By* and *In Loveland*, are being widely sung with marked success.



RUTH MILLER,
soprano, who numbers among her successful appearances last season engagements in Atlantic City, N. J.; Riverside, Los Angeles, Santa Monica, San Francisco and Bakersfield, Cal.; Tucson, Ariz.; Logan, Utah; Cincinnati, Ohio, and Winfield, Kans. Miss Miller won excellent press notices following these appearances. She will go on tour again in the fall, and will sing in the cities of her childhood—Portland and Seattle, Wash., and Long Beach, Cal.

CELEBRATED
STUDENT CHORUS
OF SWEDEN.

The famous Student Choral of Upsala University, Sweden, called "Orpheus Drängar" (Servants of Orpheus), which has always aroused the greatest enthusiasm in its concert tours to many parts of the world, has just given concerts in the Theatre Champs-Elysées of Paris in connection with the Olympic Games program. The director of the chorus (seated in the center of the first row) is Hugo Alfvén, celebrated Swedish composer. It is said that Swedish-American music lovers are planning to bring this chorus to the United States for a visit within the next season or two. (Photo by Erik Holmen, Stockholm)



PERCY RECTOR STEPHENS
and Peter vacationing at the Stephens camp in the Adirondacks. Peter has the distinction of journeying wherever his owner goes, which means that he has travelled across almost the entire United States.



LAYING THE CORNERSTONE OF THE INSTITUTE OF OPERATIC ART AT STONY POINT, NEW YORK, JULY 16.

(Center) Senator King of Utah, laying the cornerstone. At the right of the stone, Nanette Guilford, of the Metropolitan Opera Company, who sang the *Star Spangled Banner* at the exercises, and Max Rabinoff, whose original idea the whole project is. (Left) The group at the cornerstone laying, taken from the back of the natural amphitheater which is to house the Institute and its theater. (Right) Civil War veterans who attended the 145th anniversary celebration of the Battle of Stony Point and later visited the Institute cornerstone laying. They are, left to right, Herman Pullman (80), E. B. Weiant (80), William Lent (89), G. W. Mott (78), and Austin Tiel (80), all citizens of Stony Point. For story see page 5. (Photo © Underwood & Underwood)



MAY KORB.

a lyric coloratura soprano who has appeared with success throughout the country in recital and with orchestra. Miss Korb has the distinction of having won the Newark Festival audition a few years ago and also of being the only feminine singer contestant chosen to be soloist with the Philharmonic Orchestra at the New York Stadium when she competed for that honor. The soprano will be soloist with the Boston Symphony at the thirtieth anniversary of the Lake Placid Club on August 17. (Photo by Apeda)



PERCY GRAINGER

at Raratonga, in the South Seas, on his way to Australia. In 1909 Percy Grainger acquired valuable phonographic records of the unique polyphonic native music of Raratonga. In the near future he hopes to present this Raratongan music in America.



A VACATION SNAPSHOT OF DICIE HOWELL.

Among the recent and forthcoming summer recitals booked for this well known soprano are July 4, Winthrop College, Rock Hill, S. C.; July 31, Waynesville, N. C.; July 13, Greensboro, N. C., all of which lead up to the date of her sailing August 5 for study and recreation in London, Paris and Munich. Miss Howell will return in November to resume her concert work in the States.



MARY FRANCES WOOD.

the beautiful and talented young pianist who has created unusual interest with her brilliant and artistic playing at the summer recitals given at the LaForge-Berumen Studios in New York. Miss Wood has been studying for the past two years with Ernesto Berumen.



CHARLES STRATTON IN THE GREEN MOUNTAINS.

This well known tenor is spending part of the summer in the Green Mountains with his accompanist, working on his programs for next season. One of the snapshots shows Mr. Stratton on Lake Champlain. In the other he is photographed with his accompanist, Harry Oliver Hirt, on top of Mt. Mansfield.



MR. AND MRS. ALEXANDER BLOCH.

who are summering at Lake Placid, N. Y., where Mr. Bloch is conducting a master course in the higher branches of violin playing. The two accompanying snapshots were taken by one of Mr. Bloch's pupils at Mt. Whiteface, one of the highest Adirondack peaks. The picture to the left is of Mr. and Mrs. Bloch and the one to the right shows Mrs. Bloch elated at having reached this high peak.



"SNOWBALLING" IN JUNE.

Mr. and Mrs. Oberfelder, chauffeur, and Lazar S. Samoiloff, "snowballing" on June 27, in the Rocky Mountains. Mr. Samoiloff was en route to San Francisco, where he has a large master class.

A UNIQUE PRESENTATION OF THE BEGGAR'S OPERA.

The Conservatory of Music of Denison University (Granville, Ohio), Karl H. Eschman, A.M., director, presented its second Marionette opera this June, *The Beggar's Opera*, by Gay, a melodious old English opera recently revived in London with unusual success, has probably never before had such a unique interpretation as when played by puppets, as shown in these two scenes. Last year the university offered *Bastien et Bastienne* and, so far as is known, these performances antedate any other complete operas given in this country with puppets.



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Shades of pre-war days! The Bayreuth Festival reopened last Tuesday. Long may its echoes be revived.

It cannot be denied that the Germans are enthusiastic about a fine voice and great singing when they have a chance to hear it. The late Enrico Caruso had no greater admirers than the Germans. His rare visits to that country were a series of triumphs. And now Beniamino Gigli has roused them to the same enthusiasm. Such a success as he won in Berlin a few weeks ago has not been known there since Caruso's day.

Last week Willem van Hoogstraten played the second Tchaikowsky symphony at the Stadium Concerts. As Lawrence Gilman remarked in his program notes, most people are under the impression that Tchaikowsky wrote only three symphonies which, for some peculiar reason, are known as the fourth, fifth and sixth. One readily understood why the second is seldom heard. What it had to say was said very well indeed, and there was many a foreshadowing of the orchestral tricks and habits of which Tchaikowsky made such sterling use later; but it did not have much to say.

It is announced that the National Federation of Music Clubs plans to issue a Directory of American Composers. Mrs. James H. Hirsch, of Orlando, Fla., librarian of the Federation, had a conference on this subject with Carl Engel, chief of the music division of the Library of Congress. It was decided that a primary need was to secure the names of all the American composers, facts as to where they were born, a short sketch of their lives and the names of their compositions with data as to which were in manuscript and which in published form. The information thus compiled will be used for a card index of composers in the Library of Congress and the data, properly classified, will be issued eventually in the form of a composers' directory.

The cornerstone of the American Institute of Operatic Art was laid last Wednesday, July 16, at Stony Point, N. Y. This was an event of great significance to American music. (A news account of this and illustrations will be found on another page.) Max Rabinoff has a big idea. His argument is that there is not sufficient outlet for the hundreds of pupils who graduate from musical schools or are prepared by private teachers in this country and the purpose of his institute is to provide for these the final preparation necessary for opera and then to place them in one of the half a dozen or more

companies which the institute proposes to put out. The idea is excellent and the MUSICAL COURIER wishes Mr. Rabinoff complete success in the realization of it.

Cincinnati is sending us its musical best this fortnight, in the person of Fritz Reiner, who is to conduct the Stadium concerts for two weeks, beginning tonight. He has just returned from a short summer campaign in Europe where he won marked successes at several places as a "guest" leader. He was praised especially for his musical insight and his temperamental warmth. New York welcomes Fritz Reiner and hopes to see him duplicate here the fine work he has been doing for some years as the baton chief of the Cincinnati Orchestra.

The Metropolitan Opera Company oftentimes hides its good deeds under a bushel. It was only through the Corriere di Milano that we learned that General Manager Gatti-Casazza, in the name of the company, has just contributed 5,000 lire to the Verdi Theatrical Mutual Benefit Association and also 25,000 lire to the Casa di Riposo Giuseppe Verdi, the home for aged musicians established in Milan by the famous composer. The Corriere states that the Metropolitan Opera Company's total contributions to the Casa di Riposo Giuseppe Verdi have amounted to about 700,000 lire.

The Village Coquette is the name of a libretto by Charles Dickens, the recent exhumation of which was mentioned in the MUSICAL COURIER. The late Sir Frederick Bridge and John Hullah made the music for it and the operatic class of Trinity College, London, gave it. "The book of The Village Coquette has been reconstructed by Avalon Collard," says the London Musical News and Herald. "He has effected a great deal of improvement, but it is in no man's power to make the book anything but artificial and mock-heroic. Frankly it is early Victorian to the last degree with but one character which can be appreciated by the modern audience." Of the music: "Sir Frederick's task was not an easy one. He had to strike the balance between the ancient and the modern, and, speaking generally, he has succeeded well, though there is some ponderosity which one would not expect." This is damning, with very, very faint praise indeed!

The decision of Federal Judge Thompson of Philadelphia, establishing the right of publishers of music to demand a performing right fee of moving picture houses which make use of their copyrights, is of the utmost importance and a striking victory for the American Society of Composers, Authors and Publishers, which was behind the suit instituted by the nine publishers involved. E. C. Mills, secretary of the society, estimates that this decision will mean an increase of at least \$500,000 in royalties to members of the society. Since the defeat of the barefaced attempt at a grab by the radio men the idea that a poem, a manuscript or a song is as tangible a bit of property as a load of bricks is becoming more and more firmly grounded in American law—and mind. The composer, Heaven knows, has few enough rights, but those few are being more firmly established than ever before.

ENGLISH SPOKEN HERE

Arthur Judson, manager of the Philharmonic and Philadelphia orchestras, in a recent statement refuting an assertion made by someone before the Committee on Education of the House of Representatives, to the effect that 90 per cent. of the symphony orchestra players in America were foreign born musicians, offered some interesting statistics. "The New York Philharmonic," he stated, "consists of 104 players. Of these, 67 are full citizens, 45 native-born Americans. The remaining 17 all hold first citizenship papers. Similar percentages obtain in the New York Symphony Orchestra. Rehearsals in both the Philharmonic and New York Symphony are conducted in English." (This last is in answer to a ridiculous statement "only about 7 per cent. in the New York Symphony Orchestra can even speak English.")

The Philadelphia Orchestra has 43 American born players, 50 fully naturalized players and 11 men who hold their first papers. Mr. Stokowski conducts all rehearsals in English. The Cincinnati Orchestra has 45 American born players, 14 fully naturalized, and 2 born in Canada, who, with the balance of the personnel, hold their first papers. All rehearsals are conducted in English. The percentage of native-born players is even higher in the Western orchestras, since most of the immigration from Europe stops in the East. And the percentage of native-born Americans in our great symphony orchestras is growing steadily."

SO THIS IS RADIO!

Radio has triumphed! No scoffer will ever again be able to deny it supreme powers. No purist will ever again be able to claim with truth that it cannot accomplish the impossible. It has amply proved its capabilities. It has shown to all the world that it can reproduce faithfully every sort of noise conceivable to human mind. It has established its license to existence. It has radioed the Democratic Convention!

For once it found itself in its element. Noise, howls, shrieks! No static ever imagined anything more delightfully and incredibly jumbled, confused and maddened. The microphone laughed in malicious glee. Its evil nature, the essence of distortion and exaggeration, discovered a friend, a democratic friend. Joyfully it whispered its glad tidings to the receiving outfit, to tubes, to coils and antennae. "Here," it cried, "here, at last, is something worthy of our mettle. No soft music here. No puzzling overtones that we cannot catch. No temptation to static to throw a wrench in our works. No deep undertones that stretch our membranes dangerously. No growls from the listeners, slaves to the ear phones and the loud-speakers."

And all across the country the slaves listened in and marvelled at the power of radio as a noise maker. "We always suspected it," said some. "The howls and whistles of this animal's nature seemed too hard to repress. And now he has let go. He howls, like the winter wind, to his heart's content, and seems to enjoy it."

Yes, radio seemed to enjoy it. And why not? For these past weeks he was relieved of criticism. No matter how much noise he made he could scarcely make noise enough. Not a single listener-in expected anything else. Music was set aside in favor of "getting nominated," which is a busy business, and loud. Marching columns of rooters and hooters could well be imagined. San Francisco, China, Australia, could tune in on it and find out for themselves what a fine thing radio is. China, indeed, so it is rumored, finds it so delightfully noisy, so much better than tin horns, gongs, and fire crackers, that it is planning to nationalize it as an efficient means of scaring away evil spirits. America has already nationalized it as a most efficient means of scaring away the spirit of good music.

But radio raises its horny dragon head proudly out of the miasmic muck and says with an idiotic grin: "Gaze upon me. I am the champion noise maker of the ages. No matter how ear splitting the noise, I double it. No matter how complex and confused it is, I increase its complexity and confusion. No matter how many thousand howls, screams and groans may be mingled in the conglomeration, I add to them."

So this is radio! It is well to know its powers. Surely, of the forces of evil, if noise and confusion is evil, it claims supremacy. Never before in the history of the world was the thing we call a convention heard at the same time in the great meeting hall and in the most humble hut where the radio bug has its habitation. The public now knows just how a presidential candidate is nominated. The public knows what a demonstration for this or that candidate means in actual weight of sound and duration of time—provided, only, that the public has had the courage, patience and perseverance to listen to it.

That, indeed, may be doubted. During the Republican Convention, though it held far less of interest than that of the Democrats, there was a public loud speaker in a radio store in New York where anybody who would might listen to the speeches. But the crowd listening to the speeches was at all times small; and from the remarks passed from one to the other it was quite evident that it was the marvel of it that held them, not the speech making. The marvel of it cannot be denied. And about 99 out of every 100 radio purchasers get their receiving sets under the inspiration of this magic rather than with the feeling that they are buying so-and-so many concerts at so much per.

The marvel of it is no less extraordinary when it reproduces the noise of a howling mob of rooting and hooting politicians than when it reproduces a speech at a thousand or two miles. But the real marvel is yet to come. The real marvel will be when radio reproduces its first complete, uninterrupted concert with fidelity, clarity, purity of tone, without whistle or break. As at present constituted, radio is far better suited to the howls of the politicians than to the reproduction of sweet sounds.

VARIATIONS

By the Editor-in-Chief

A piano pedagogue of international renown, who prefers to remain unidentified, notifies this column: "I have taught numbers of pupils from all countries and of all races, and one of my pet diversions has been to note their national musical characteristics. The English are good musicians, but poor performers, with the head better developed than the heart. The Americans are more spontaneous. Accustomed as they are to keep all their faculties alert, they have rapid technical facility, but they study more from a desire to make a business of music than for any love of the art. The Russians stand in the highest rank. With prodigious technic they possess musical passion, dramatic power and extraordinary virtuosity, and become marvelous executants when they have the patience to persevere to the end with their studies. The Pole, less impetuous than the Russian, inclines mostly to the poetic side of music; his predominant gifts are originality, refinement, exquisite delicacy and instinct of rhythm. The French are birds of passage who flit on high amid the clouds unconscious of what goes on below; in execution they are elegant, incisive and phrase well. The Germans are remarkable for their seriousness, their patience in noting the smallest particular, and they possess humble and deep-seated love of their art, but their penetration leaves much to be desired. The Swedes possess much talent and are exceptionally sympathetic to music, but I love the Italians best of all, even though they never learn to play the piano really well." From the foregoing it would appear that if our friend's pupils have learned much from him during all these years, he also has learned something from them. The passage relating to Americans hits home hard.

Another correspondent, B. L., asks rather than gives information. His trouble is as follows: "I notice the expression, 'the merry ha-ha,' in one of your recent columns. I have read the term elsewhere, too, and being a stickler for exactitude, I would like to know what 'the merry ha-ha' is. Must it be merry to be a ha-ha, or are there various kinds of ha-has? Can it be a ha-ha at all if it has no merriment? Just when and where is a 'merry' ha-ha appropriate, and on what occasion would the plain ha-ha suffice?" While this is not, strictly speaking, a musical question, we will endeavor, nevertheless, to enlighten our correspondent. The "merry ha-ha" is that sound which issues from the breast of Galli-Curci when she counts up her season's receipts, and from the breast of Puccini when he receives his American royalties. The "merry ha-ha" has been heard occasionally also in the offices of the MUSICAL COURIER—though tinged with a note of pity—whenever the editors of this publication read that somebody has started a musical journal. In conclusion, it might be said technically that the "merry ha-ha" is caused by a concerted contraction of the sarcastical and the E flat major muscles, and usually is pitched in a high, shrill key. The method of performance is a measured legato in the bass, gradually changing to crescendo e accelerando, and ending in short, sharp staccatos, with one or two treble aftertones, like the bark of a goat.

The old adage has it: "The stars govern men, but God governs the stars." Not at the Metropolitan.

Arthur Brisbane, in the New York American of last Sunday, utters a profound truth which, however, will leave most of its readers unmoved:

Fifteen thousand went to hear Beethoven's Ninth Symphony last Friday. Crowds waiting long for admission listened reverently to what many native-born Americans would call "painfully highbrow" music. At the same price of admission for a championship heavyweight prize fight there would have been two million people instead of fifteen thousand waiting to get in.

Paderewski has received from King Albert of Belgium, the Order of Leopold, carrying with it the rank of Grand Commander. It will be no novelty to Paderewski, for he long has been the Grand Commander of emotions and of huge box office receipts.

From a recent musical speech: "Brahms stands above Beethoven." The almighty Ludwig must have been stooping at the time.

We know of a music room in the home of a New York millionaire where a single piece of Beauvais tapestry cost \$60,000. When he gives a musical there, he asks the singers and players to perform for

nothing. He is right to do so, just as long as the musicians accede to his request.

Has any one noticed that no matter how bad the rest of a symphony or a concerto may be, always it has a good scherzo? What's the reason?

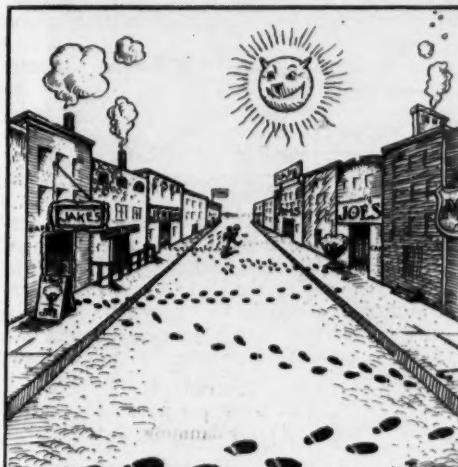
"A Connecticut thief last week stole 6,000 copies of popular songs from a music store."—Exchange. That smashes the time honored tradition about honor among thieves.

Never judge what a composer wants to do by the things he does.

From an Arthur Hartman letter, dated July 14, at Houghton, N. Y.:

There is a crabbed station-master at this village who is, evidently not without humor. This morning I found a post-card at the post-office—the notice from the "depot" that there was an express package for me at the station.

FROM THE MUSICAL VOCABULARY



"The great artist did not miss a single bar." (B. P. = Before Prohibition.)

I went over to get it and saw that it was a package from Schirmer. "Ah," I said, "some more of my immortal works refused by a publisher." Old Peck (for that's his name) looked at the package a moment and then in his nasal voice, said dryly: "Nope, I don't think so, for this package is insured for ten dollars." It actually was proof sheets of some things of mine they are bringing out.

Hartman tells, too, about his former pupil who declared that there are six flats in the F sharp minor scale, and on being contradicted, insisted in his embarrassment: "At least in Kansas City there are."

The Wagner resurrection at the Metropolitan came just in time. People were beginning to call it the Neapolitan Opera House.

A cruel anti-Wagnerite claims that the reason the auditorium is darkened at Parsifal performances is because modern hygiene has taught that light should always be excluded where people sleep.

Whenever one reads sneers about Grieg's piano concerto, it is well to take down Henry T. Finck's excellent biography of that composer, and peruse the letter written by Grieg after he had met Liszt in Rome, in the year 1869:

"I had fortunately just received the manuscript of my piano concerto from Leipzig, and took it with me. Besides myself there were present Winding, Sgambati, and a German Lisztite whose name I do not know, but who goes so far in the aping of his idol that he even wears the gowns of an abbé; add to these a chevalier de Concilium and some ladies of the kind that would like to eat Liszt, skin, hair and all—their adulation is simply comical. . . . Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply: 'No, I cannot.' (You know I have never practised it.) Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile: 'Very well, then I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning consequently sounded helter-skelter; but later he played on; when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth any price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright

remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the adagio, and still more in the finale, he reached a climax, both as to his playing and as to the praise which he had to bestow.

"A really divine episode I must not forget. Toward the end of the finale the second theme is, as you remember, repeated in a weighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the pianoforte, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and, with big, theatrical strides and arms uplifted, walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed: 'G, G, not G sharp! Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion he handed me the manuscript and said, in a peculiarly cordial tone: 'Fahren Sie fort; ich sage Ihnen Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you!"

An educational monthly says: "Musicians are constitutionally lazy. They should remember, like other folk, that the early bird catches the worm." All very well, but if that worm hadn't got up so early he wouldn't have been caught.

Happiness is only relative. Just sixty-eight days to the opening of the 1924-25 musical season!

Such a paragraph as this, is not worthy of the Evening Telegram of July 15 or any other date: "Classical music is the kind the ass next to you pretends to be ecstatic about."

On the other hand, extremely worth reprinting is the attached from the New York Times. It is by Arthur A. Penn, the composer:

INTERMEZZO

The silent woods asleep
Far up on the hillside
Are filled with mysterious voices
Whispering, whispering, whispering.

Scream and scream of rusty iron
Behind the ugly factory;
Wailing, monotonous grizzle of a damp-faced infant;
Shrill, raucous staccato of dirty girls and boys;
Never-ceasing wag of quarrelsome women's tongues;
Hideous din of flat wheels
Over noisy switches;
Crude belch of the auto horn;
The noisy anguish of Progress
And Improvement—
Are lost in the mist-strewn distance,
And here at last is peace.

A green and grassy pathway
Winding beneath a million soft leaves above
A crystal brook that softly seeks its way—
And the silent woods
Filled with mysterious voices—
Whispering, whispering, whispering.

The perspiring traveler
Fanned his flaming cheeks
And sat down.
Twisting something outside the black suitcase,
He sat back with a sigh
To enjoy the heavenly charm
Of some tuneless jazz.
He had got W. O. W.

The mysterious voices ceased whispering.
"It's a good outfit," he said,
"It was worth two hundred bucks."

Headline of an article in the Literary Review (Evening Post Supplement) of July 19: "Art, Where Art Thou?" And a chorus of voices from Paris screams loudly and modestly: "Here."

And the staid Evening Post of the same date also has this scherzo, which really does not belong in a strictly home and Sunday school journal like the MUSICAL COURIER:

A young girl wrote to the editor of a young ladies' paper which was an authority on all questions of social etiquette. She had casually met a young officer in a tea shop, lunched with him, dined with him, and at night he had driven her back to her flat. She wound up her story by asking the editor, "Did I do right?" and the editor sternly replied, "Try hard to remember."

In England they are gradually discarding Handel's Messiah, but in Persia they continue to kill American consuls through religious intolerance.

America will be musical when its men read the musical column in the daily paper before they turn to its financial page.

We hope that the "death ray" soon will be perfected so that we may handle properly (and without

wasting a two cent stamp or printer's ink) the out of town persons who write to us asking: "What are the prospects for next season?"

Music of the future nearly always dies more quickly than music of the past.

There are fiery doings at the Stadium these nights. Monday they had Stravinsky's Fire Bird, Tuesday the Magic Fire from Walküre, and tonight Fritz Reiner is to conduct Stravinsky's Fireworks.

By the way, Reiner was received most favorably by the press when he led orchestral concerts in London and other European cities earlier this summer. We had a recent letter from Ernest Newman, the brilliant and erudite English critic, in which he spoke highly of Reiner, even though "he did not appear in London under the best possible conditions." Mr. Newman continues with these admonitions, which should be taken to heart by our conductors who have the *Wanderlust*:

Reiner had a very poor orchestra under him; the best of the men were at the opera at Covent Garden. Shavitch had a similar experience here a few weeks later. The truth is that it is a mistake for a foreign conductor to give orchestral concerts in England in the summer, especially when there is an opera season on. All the best men are engaged there, and, although a conductor may engage a certain orchestra, there is no guarantee that he will get it, because under the immoral deputy system that prevails in this country they are entitled to accept an engagement and to send a substitute either to the rehearsal or the concert.

It is a pleasure to be able to report that Mr. Newman is finishing a new book this summer, to be published early in the next musical season. His writings now constitute an important musical word as is being uttered anywhere on this symphonic sphere.

Richard Strauss has just celebrated his sixtieth birthday. He no longer is the feared and hated musical revolutionary of his younger years. Then he wrote the Death and Apotheosis. His latest creation in large form is a ballet called Whipped Cream. As Clemenceau said to Paderewski: "Quelle chute!"

Strauss' music may not live, but perhaps he feels like Sir Walter Scott, who penned these lines:

Sound, sound the clarion, fill the fife!
To all the sensual world proclaim,
One crowded hour of glorious life
Is worth an age without a name.

Not long ago Dr. Muck, late of Boston and Fort Oglethorpe, said of Strauss: "His Thus Spake Zarathustra reveals a complete misconception of Nietzsche's philosophy, at least according to my views on that interesting subject." Does it strike the learned doctor that perhaps there are those who consider his views on Nietzsche's philosophy wrong, at least according to Strauss' treatment of those doctrines?

Paris Gil Blas takes a not undeserved whack at this country when that caustic journal says: "For Americans immorality lies not in the fact, but in the publicity. Be vicious at your leisure, so that nobody knows it."

Ole Nielsen has been adjudged the champion ski jumper of the world with a leap of 152 feet. That is nothing compared to the jump Stravinsky made in advance of his contemporaries when he wrote the Sacre du Printemps.

A singer who had a frog in her throat, recently sang Schubert's *Der Toad und das Mädchen*.

A local paper says that "Traviata will be given tonight in 1840 costumes." Why so many?

A musical lecturer addressing a woman's musical club said that he could tell by the face of the person he looked at who was her favorite composer. His auditors looked at one another with incredulity. "I seldom make a mistake," continued the speaker; "you, madame, are an ardent admirer of Beethoven." "That's right," said the woman referred to. "You," pointing to some one in the rear row, "have a special preference for Chopin." "Yes, that is so," answered the astonished auditor. Then it was that a buzz of genuine amazement ran around the room, and all the members sat up attentively. Encouraged, the lecturer proceeded: "You, madame, are devoted to the music of Schönberg." "You're wrong," snapped the dried up little person addressed; "I have hay fever—that's what makes me look that way."

LEONARD LIEBLING.

FITS OF FERVOR

The woman next door is a pianist. At least she plays the piano. She is evidently delighted with her own playing. She does it with what she no doubt considers great dash, fire and spirit. One feels that she is languishing delightedly over her own magnetic style. Though alone, she feels that listeners are standing at attention or, metaphorically speaking, kneeling at her feet, astounded, thrilled by the magnificence of her genius.

But the unfortunate music critic who lives next door scarcely can be said to be standing at attention or worshiping at her feet. No. Hardly. As a matter of fact he is not languishing but anguishing, and his features tremble between a frown and a grin. The mentality of the woman next door is so very, appallingly apparent. So "small-towny." So real gushy. O, my! She flounces over the keys as she will later flounce down the village street in her best bib and tucker (if that is what the modern woman calls such things) feeling all eyes upon her in ardent admiration.

Unfortunately for the woman next door, even the people in her little town have means of comparison. Down the street is a movie show, bowling alley, drink and ice cream parlor and dance hall all combined, and in it is some sort of a player-piano. What make it is this critic does not know, but it is in tune, rather sonorous of tone, and plays with precision if not nuance.

Under the circumstances, this specific attribute, the lack of nuance, is rather a joy, seeing as how the woman—pshaw! we really ought to call her lady, oughtn't we?—does nothing but "nuance." Her pianissimos are astounding, and the fervor of her roaring, raring, ramping fortissimos is positively excruciating.

Generally, when she gets one of these fits of fervor, her respect for the music as writ quite evaporates and she adds grand and glorious embellishments, generally taking the shape of a jangling arpeggio swooping up into the high heavens, or a crashing chord or series of chords, jumping octaves, and bouncing like balloon tires along the keyboard and off the end and into the delighted and yearning infinite.

We are sure that is just the way she feels about it, and the wild and woosy way she frisks from Beethoven to Liszt and back to Grieg, with a snatch at Chaminade's graying locks, an excursion into the pathetics of Tschaikowsky and a dip into the hot broth of the Berlin soup kitchen, waltzing and prancing from Strauss to Strauss, and ending up with a grand slam on poor, old Foster, is simply slashing—we hope we have the right word for it.

The fact is, that is it quite astonishing how much music that woman has in her head and with what virtuosity she can unloose it to its undoing. Not a single piece has she, within the hearing of this scribe, played right or right through. A snatch of this, a bit of that. Fairly correct, were it not for the embellishments, and the utterly indescribable affectations she imagines to be interpretations.

Or does she? What does she really think about it all? Does the correct and dignified playing of the movie piano mean nothing to her? Is her mind so constituted that she cannot hear differences of pianistic treatment? Or does she simply not care, and is her playing just a means of attracting attention to herself?

Who knows?—Well, anyhow, she is still next door, and likely to stay there.

Alas!

DUBOIS

Clarence Lucas, Paris correspondent of the MUSICAL COURIER, was at one time in his student days a pupil of the late Theodore Dubois, who died a short time ago. Gustin Wright (the well known organist and conductor of Paris) was also a pupil of Theodore Dubois years ago. They were the last two visitors to chat a little while with him, only a few days before his death. Of his last visit to the revered master, Mr. Lucas sent us the following account:

"He knew me again and stretched out a thin, white hand from the bed on which he lay. I had seen that same right hand manipulating the keys of the great organ in La Madeleine thirty-eight years ago, standing beside him while he played from the manuscript the toccata for organ which afterwards became so popular with organists all over the world.

"And I often call to mind a little scene at the Conservatoire while he was correcting the jejune compositions of his pupils. One young man evidently resented the ruthless way Dubois crossed out several brilliant passages of complicated phrases and substituted a few long holding notes in the place of them. He turned good naturedly to the youthful composer and asked him why he did not like the change. 'It is

too simple,' replied the student. Dubois looked at him thoughtfully a moment and then exclaimed: 'Ah! Now I understand. Yes, yes, that explains Beethoven's failure! He was too simple.' Then he turned to the piano and played the first movement of the C sharp minor sonata, popularly known as the Moonlight Sonata. There was no other comment on the young man's work.

"On Saturday morning, June 14, at 12 o'clock, the funeral services were held in the church where he had been organist for so many years—the same church from which Saint-Saëns and Chopin and many another musician had been carried to the tomb, La Madeleine—and I wondered how long it would be till all those who knew Theodore Dubois would follow him into the land of silence and there would be no one left in all the world to keep his name alive."

SCREEN MUSIC

"Screen music" is a technical term evolved by our British cousins for the music played in moving picture houses—"palaces," as they are rather apt to call them over there. There is now a British Screen Music Society, with no less a name than Joseph Holbrooke, Esq., for president, and Emile J. Bennet, Esq., F.R.S.A., for principal music director. The attractive thing about this society is that, contrary to a golf club, "there is no charge for membership," as its circular says. In fact the B. S. M. S. and the British Film Music Studios at Torquay, directed by Mr. Bennet, sound very much like the usual moving picture music agency for rentals, arrangements, etc. (Mr. Bennet is also an "orchestra provider," another very British term), and would not have drawn a line here except for a few words quoted in the prospectus from the Kinematograph Weekly. (Kinema is English for moving picture house—very convenient, too.) Here is the quotation: "Some time ago kinema musical directors successfully introduced the recurring theme, in order to give cohesion to the whole setting and this idea has been expanded to its legitimate end and a definite form is at last established. Under Mr. Bennet's system well known composers are writing themes with variations in different styles to be printed in loose-leaf form. Several of these themes, with their developments, can be incorporated in the musical setting of a picture, and in order to give the correct impression of the working out of thematic material, themes from several sets likely to be used, will be combined in a separate movement somewhat akin to the 'development' of a symphony." Well, anyone who undertakes to develop the theme and variations as a popular form of music has our admiration. It is a venturesome enterprise. And our guess is that one of the "well-known composers" now engaged upon kinematic themes and variations is no other than Joseph Holbrooke, Esq. (it used to be Josef!), Pres. B. S. M. S.

O+O=O

It is said to be against the principles of broadcasters to pay their artists. Here are a few of the names that were listed recently in radio programs:

Mabel Empie, soprano.	Dr. J. B. Bruns, piano.
Oscar Race, piano.	H. V. Pascal, tenor.
Jimmie Clark, piano.	J. M. Barnett, baritone.
Rafael Saumell, piano.	James Elder, bass.
Warren Scofield, harp.	Loda Goforth, soprano.
Katherine Walsh, soprano.	Lilla Ladd, contralto.
W. M. Taylor, tenor.	E. Lutz, tenor.
John Marshall, baritone.	Marietta Schumacher, soprano.
Kenneth Winter, piano.	Georgia Rainforth, soprano.
Madeleine Reed, soprano.	Bob Fridkin, violin.
W. Tracy, Cello.	Chris Meehan, tenor.
Inga Wank, contralto.	Arline Thomas, soprano.
Ella Landi, soprano.	Jascha Fishberg, violin.
R. G. Parker, tenor.	Eugene O'Gorman, baritone.
Flora Baehr, soprano.	Harry Jentes, piano.
W. J. Senn, tenor.	Margaret Rutherford, contralto.
J. Alcott, tenor.	Helen Dunlap, piano.
Fannie Shufall, violin.	J. Ramsay, cello.
Arthur McConville, baritone.	C. Newell, violin.
Ethel Grant, piano.	Emily Ridgway, violin.
Freda Williams, soprano.	W. C. Stoen, violin.
Leo Palmentier, piano.	Mrs. Paul Caldwell, soprano.
Gudrun Bollemose, soprano.	Mildred Feldman, piano.
Emma Burkhardt, contralto.	Judith Roth, soprano.
Adrian Vanderbilt, piano.	Ruth Ryan, piano.
William Derion, tenor.	Charles Mertens, baritone.
E. Hirshfeld, baritone.	Edith McLintock, contralto.
Marion Larimer, soprano.	John Hepler, piano.
Frank Anderson, baritone.	Andrew Donnelly, tenor.
Lucille Clemens, piano.	Fred Blais, tenor.
Elsie Ahrens, soprano.	May Barlik, soprano.
Marion Witcoff, contralto.	M. Stecklers, violin.
Irene Klineper, soprano.	Yvonne Crosby, soprano.
J. E. Prescott, tenor.	Ethel Goodale, piano.
Dora Applebaum, soprano.	Eleanor Glynn, piano.
Gustav Brascz, bass.	F. Bordner, baritone.
Frederick Moss, tenor.	Rhee Leddy, soprano.
E. G. Hubbard, baritone.	Sadie Eskin, piano.
B. Garand, tenor.	J. F. Nash, tenor.
J. R. Horton, contralto.	A. Romero, tenor.
J. McManus, baritone.	Kathryn Cash, soprano.
Florence Burns, contralto.	Marion Pratt, soprano.
Gertrude Eisner, soprano.	H. M. Handel, baritone.
Imorio Ferrari, baritone.	Helen Boggs, soprano.
Ella Mylius, soprano.	Helen Myers, piano.
Clara Chalfin, piano.	Emma De Lyon-Leonard, soprano.
Edward Mann, baritone.	Earl Oliver, baritone.
Fannie Todd, soprano.	Marie Rice, soprano.
James Craig, tenor.	Hattie Herfurth, contralto.
J. Wolff, baritone.	Rose Hummel, contralto.
Sally Newman, piano.	Ruth Rohlf, soprano.
I. Sternthal, soprano.	Viola Sherwood, piano.
Lena Klevitz, piano.	Minnie Well, piano.
Sidney Schachter, piano.	Lenore Masselle, soprano.
Alva Polaska, soprano.	Matilda Rosenbraun, soprano.
George Thomas, violin.	Sylvia Lawson, contralto.
Edith Finkeldey, soprano.	C. E. McMackin, piano.
	S. Cross, bass.

A Letter from Nettie Snyder

Nettie E. Snyder, who has arrived safely in Europe with a number of her vocal pupils, recently wrote the MUSICAL COURIER from Florence as follows:

We had a fine crossing on La Savoie with a good crowd on board including several musicians, among them being John Campbell who is going to Paris to sing German opera in French, and de la Carrera, who has come simply for recreation.

In Paris I saw Marguerite Namara, Luelle Meluis and Marguerite Silva. Silva had just given three performances of Carmen at Brussels with immense success. The papers could not have been nicer about her.

We stayed only a week in Paris, as I wanted to hurry to Florence to open up this charming old villa—and it is well worth the hurrying. Situated as it is about half way up the side of one of the Florentine hills, with a easy walk distance of the city, it is an ideal spot for both study and recreation.

I have with me at present Mr. and Mrs. Fiske O'Hara and the Misses Ruth Gillmore and Myford who are studying with me. I am not taking in any more until the autumn, as I wish to get thoroughly settled first. In September I expect several other pupils to arrive who are to stay anywhere from two to four years.

There are eighteen rooms in this place, including a library and a large music room. My Steinway looks small in it, so you can imagine its size. The walls in most instances are over two feet thick so that hardly a sound penetrates to the next room—an ideal condition for a music school.

We are already in running order, with cook, maids, and gardener; tomorrow a chauffeur, and we are to have an automobile which is being delivered direct from the Fiat factory. While we are only a step down to the tramway we are a step up from it, which is an entirely different thing, so that a car is an absolute essential.

The Italian papers are all making a loud noise about "Una Americana" having bought the villa. It is of course a national monument and I cannot change even the paint on the walls of the garage without permission of the government.

Introducing Ruth Breton

Another Auer pupil is to make a New York debut in October, but, unlike many of the pupils of Prof. Auer, this newcomer is neither of Russian birth nor of Russian extraction. Her name is Ruth Breton. She was born in Louisville, Ky., and she made something of a sensation in her native city when she played with the St. Louis and Cincinnati orchestras. She has also been heard in recitals in the Middle West.

Miss Breton made her public debut at the age of eight, and a few years later startled Louisville by making a brilliant appearance as soloist with Natiello's Band. After studying at the Louisville Conservatory, Miss Breton worked for a summer and a winter with Franz Kneisel. For the past five years she has been a pupil of Prof. Auer in Chicago and New York.

The managers of Miss Breton announce her New York debut for Thursday afternoon, October 23, in Aeolian Hall, and expect this concert to be one of the most interesting events of the coming musical season.

A Fine Idea

The People's Gas Light and Coke Company of Chicago, in order that its foreign-born employees may learn our language and thereby become good citizens, conducts classes for the men at stations and shops throughout the city and for both men and women at the main building.

The closing exercises for all these classes were held in the Home Service Auditorium of the main office, Friday, June 27. The program included Hungarian dances, Polish folk dance, a Ukrainian ballet and Kozak.

Surprises are liked by all and especially so when they are big ones. As a special treat, Ivan Dneproff, now connected with the Chicago Civic Opera Company and acclaimed as a tenor of much ability, was engaged for the occasion. The program was unique. Mr. Dneproff, with his charming versatility, gave a program so varied as to make a personal appeal to each one. His two groups included selections from Martha, Pagliacci, and Tosca, two Russian songs and one English song.

Maier and Pattison to Play New Work

Among the new compositions to be introduced by Guy Maier and Lee Pattison next season will be a Jazz scherzo for two pianos and orchestra by E. B. Hill. This will probably be the first work for orchestra by a serious composer, which will be frankly labelled with the word "Jazz," although the relation to the popular conception of Jazz is, no doubt, very remote. Hill's other composition entitled, Study in Jazz for two pianos alone, which is dedicated to Maier and Pattison, has become very popular through the performance of the popular pianists.

Samuel Gardner to Play His Own Concerto

When Samuel Gardner fulfills his engagement to play his violin concerto with the New York Philharmonic Orchestra, under Willem Mengelberg next season, it will be the first time, according to the best available records, that any violinist-composer has performed his own concerto in New York since the visit of Wieniawski back in the seventies.

Nadia Boulanger to be Heard in America

George Engles announces the first American tour of the French pianist and organist, Nadia Boulanger. She will deliver in English a series of lectures on modern and ultra-modern music, instrumentally illustrated. Mlle. Boulanger will come to America in January, 1925, and remain until the end of February.

Claire Dux to Present Novelties

Claire Dux has been including groups of American songs on her recital programs in Germany and winning great success with them. Miss Dux believes that a good song should be heard, and she always is receptive to new compositions of merit. Her programs for the coming season will include many novelties, both American and foreign.

Rozsi Varady Summering Abroad

Rozsi Varady, the young Hungarian cellist who recently came under the direction of Concert Management Arthur Judson, is spending the summer abroad. Miss Varady will return in the early fall for a concert tour.

London Acclaims Marie Novello

Marie Novello, the English pianist, who made such a deep impression on American audiences when M. H. Hanson brought her to this country a few years ago, has just completed a tour of Great Britain and Ireland. She wound up the tour by playing two London recitals at Aeolian Hall, about the first of which the important musical critic of



FREDERICK T. STEINWAY.
From the painting by Leopold Seyffert.

A New Steinway Portrait

There is a new portrait on the walls of the venerable Steinway Hall in Fourteenth Street, though it will not stay there long, for by March of next year everything will be transferred from the famous old home of Steinway & Sons to the splendid new building now in course of erection on West 57th Street.

It is the portrait of Frederick T. Steinway, president of this famous organization to which four generations of the Steinway family have uninterruptedly devoted their care and attention and it has been hung between the portraits of those two distinguished members of the family who were for nearly half a century at the head of the Steinway business, William Steinway, who died on November 30, 1896, and was succeeded as the president of the firm by the late Charles H. Steinway, who passed away on October 30, 1919, and in turn was succeeded by the present incumbent.

Frederick T. Steinway was born February 9, 1860, a grandson of Henry Engelhard Steinway, who founded the house of Steinway & Sons in 1853, son of Charles Steinway (January, 1829-March 31, 1865), and brother of the late Charles H. Steinway, his predecessor as president.

the Daily Telegraph comments enthusiastically as follows: "The Liszt sonata was a performance which revealed many fine qualities in this pianist, and more especially good phrasing, the power to make significant the many contrasts of tone and mood in this work, and the gift (in a woman twice blest) of mental grip. These he qualities rare enough to make her performance a memorable one."

Van der Veer at Worcester Festival

Nevada Van der Veer has been engaged to sing the contralto role in the first performance of Henry Hadley's new work, *Resurgam*, at the Worcester Festival in the Massachusetts city on October 9. The popular singer will have an unusually busy season, starting in October, which will include a three weeks' tour of the Middle West.

Clarence Whitehill at Spring Lake

Clarence Whitehill, baritone of the Metropolitan Opera Company, is spending his vacation at Spring Lake, N. J. He appeared in Ithaca, N. Y., July 18, and reports that he will not do any more public singing for the summer.

Following the traditions of the family as soon as his education was completed he associated himself with the house. He became head of the departments of Manufacture and Finance and still continues in that capacity in connection with the presidency. He is the eldest of the four Steinways still actively connected with the house. A man of liberal education, broad sympathies and imbued with a genuine love for music as an art, he carries on the splendid traditions of the famous organization.

The portrait, shown in the accompanying reproduction, is by Leopold Seyffert, one of the leading American portraitists, known not only as a painter of first rank but also as a valuable instructor in his chosen art both in Chicago and Philadelphia. Modern in style, the portrait is at the same time a striking likeness of Mr. Steinway—which is more than can be said for many modern portraits. It is a worthy addition to the large gallery of portraits which adorns old Steinway Hall, including not only those who have helped to give their fame to the Steinway pianos but also those of the most distinguished musicians and pianists, such as Liszt, Wagner and Paderewski, whose names have been intimately associated with the magnificent instruments that the firm has steadily produced since its foundation.

Ethel Parks in New York Recital

Ethel Parks, the coloratura soprano, will give a New York recital at Town Hall on the evening of December 10. She is being booked for a tour next season by Daniel Mayer.

Walter Mills' Summer Appearances

Walter Mills, baritone, was heard in recital in Newport, R. I., June 30. Successive concert appearances included Spring Lake and Sea Girt, on July 4 and 5 respectively.

Dorsey Whittington Married

Dorsey Whittington, the well known young pianist and pedagogue of New York, was married on June 26 to Frances Cohen.

Miriam Fine Sings Mana-Zucca Songs

Miriam Fine sang Mana-Zucca's popular song, *If Flowers Could Speak*, at the Goldman Band concert in Central Park last week and received many recalls.

CINCINNATI HEARS LUCCHESE AND DE LYS IN OPERA ROLES

Boheme, Traviata, Manon and Lakme Heard—Other Notes

Cincinnati, Ohio, July 19.—Two operas were sung by the Zoo Grand Opera Company during the week beginning July 6 at the Zoo gardens. The opening presentation was Puccini's *La Bohème*. Edith De Lys as Mimi was a feature of the opera that made it noteworthy. She was delightful and her singing and acting were impressive to the last degree. Rogelio Baldrich as Rodolfo made a favorable impression. Particularly pleasing were Mario Valle, Luigi Dalle Molle, Italo Picchi, and Natalie Cervi. Pearl Besuner as Musetta was impressive and made a hit with the audience. The opera was repeated on Tuesday and Thursday evenings.

La Traviata never fails to arouse general interest, so it was sung with much favor as the alternating opera during the week of July 6. Josephine Lucchese as Violetta displayed her fine coloratura soprano voice in a way that was good to hear. Combined with this feature was her acting, and in addition her attractive personality made the character a notable one. There was an outburst of applause accorded her. That she possesses a voice of real beauty was demonstrated in unmistakable measure on this occasion. As Alfredo, Ludovico Tomarchio was able to prove his artistry. Millo Picco, as Alfredo's father, was splendid; while Natale Cervi, Louis Juhnen, Luigi Dalle Molle and Francesco Cireci were all good in their several parts.

There were two delightful operas given during the week of July 13. Sunday the company presented *Manon*, sung with charm and finish. Edith DeLys appeared in the title role and proved an ideal *Manon*. As *Des Grieux*, Ludovico Tomarchio was also an outstanding feature, and his fine tenor voice blended with Mme. DeLys' in a most effective manner.

Mario Valle sang *Lescaut* effectively. Other fine performances were given by Pearl Besuner, Luigi Dalle Molle,

Millo Picco, Francesco Curci, Violet Sommer, Teckla Richert, Harold Woodward and Enrico Zaini. The performance was repeated on Tuesday and Thursday evenings.

Lakme was the second offering during the week, the first performance sung on Monday evening. Josephine Lucchese was heard in the leading role. Her rendition of the Bell Song amply demonstrated her fine voice. The part of the British officer was appealingly sung by Rogelio Baldrich. Italo Picchi, as Nilakantha, was in fine voice and delighted his audience. Anne Yago, Francesco Curci, Pearl Besuner and Louis Juhnen were excellent in their roles. It was repeated on Wednesday and Friday evenings, with ballet divertissements on Saturday evening.

NOTES.

Mrs. Fritz Reiner will motor to New York this month to meet her husband, the conductor of the Cincinnati Symphony Orchestra, who will then return here.

Mary Clark, a former pupil of Marian Lindsay, who returns in the fall to the conservatory to continue her violin studies with Robert Perutz, teacher of Miss Lindsay, has been playing in Florida.

A number of concerts were given by the Cincinnati Choral and Lillian Aldrich Thayer Settlement School of Music during the week of July 13, under the direction of Mr. and Mrs. William Dunning.

Mrs. Thomie Prewett Williams has been gaining recognition as an accompanist in recent months. One of the latest was the concert given here when Paul Althouse appeared. He complimented her fine work in this field.

Four concerts will be given this season by the Cincinnati Symphony Quartet, composed of music chamber numbers. The members are Sigmund Culp, violinist; Karl Kirksmith, cellist; Emil Heermann, first violinist, and Edward Kreiner, viola.

W. W.

Knoch to Conduct St. Louis Carmen

Ernest Knoch, well known operatic conductor, who was among the notables who arrived in New York last week on the SS. President Harding, has been engaged by Guy Golterman to conduct some of the *Carmen* performances to be given at the open-air Municipal Theater in St. Louis

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Photo by Toloff, Evanston, Ill.
ERNEST KNOCH

during the last week of August. In addition to conducting, Knoch will organize and rehearse the St. Louis volunteer chorus which will be an outstanding feature of the Carmen engagement.

Following his splendid success in conducting *Die Walküre* last month at the Staatsoper (formerly the Royal Opera), in Berlin, Knoch has been reengaged by Director Schillings next season for a period of three weeks.

Arthur Van Eweyk in Chicago

Arthur Van Eweyk, who is classed among the leading oratorio and leder singers of the world, though born in America of Dutch parentage, his thirty years' residence in Europe has identified him among the leading singers of the old world. As a member of the famous Berlin Vocal Quartet, he sang throughout Germany, Holland, France, Italy, Austria and Hungary. He sang all the bass-baritone roles of the oratorio platform and some with great frequency—for example, Haydn's Creation, fifty-six times; Beethoven's ninth Symphony, forty-eight times; Bach's Passion According to St. Matthew, forty-seven times; Brahms' Requiem thirty times. Mr. Van Eweyk, a vocal pedagog, is one of the leading vocal teachers at the Sherman Music School in Chicago and at the Wisconsin Conservatory of Milwaukee. He teaches in Chicago on Monday, Thursday, Friday and Saturday and in Milwaukee on Tuesday and Wednesday. Mr. Van Eweyk was one of the singers who introduced in Germany songs by Reger and other modern composers. In Berlin in 1898 he had programmed for his recital four new songs by Max Reger, and it is said that his accompanist, after looking over the songs, said: "The music is too difficult, and I would not care to play it." He left Mr. Van Eweyk in the lurch for an accompanist. He found another and sang the songs, which leading critics of Berlin found barbarous at the time. In the spring of 1914 in Berlin, Van Eweyk met that declining accompanist who, after greeting him, said: "Well, the joke was on me after all." "What joke," said Mr. Van Eweyk. "Well, you were right about those Reger songs and the joke was on me since I am a regular Reger fan and enthusiast today, while sixteen years ago I laughed at you when you programmed his songs."

Many other modern composers have had Mr. Van Eweyk for first interpreter. Since coming back to Chicago two

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Pulitzer Traveling Scholarship—Annual scholarship of \$1,500 for best composition by an American student in harmony, counterpoint or a sonata for one or more instruments. Manuscripts should be sent with nom de plume and application blank, before February 1, to Secretary of Columbia University, New York, N. Y.

Guilmant Organ School—Four free scholarships for organ students. Open to young men and women eighteen years of age. Contest held October 3. Applications must be sent before October 1 to Dr. Wm. C. Carl 17 E. 11 Street, New York City.

Josiah Zuro—\$100 prize and performance at Sunday Symphonic Society Concerts offered for orchestral work. Compositions must be sent before Fall to Josiah Zuro, c/o Rivoli Theater, Broadway and 49th Street, New York City.

College of Fine Arts, Syracuse University—Four full scholarships in string instruments by Syracuse Symphony Orchestra. Apply to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Goldmarks (about \$750) for the first, and 1,500 Goldmarks for the second and third best concerto for one or more solo instruments and chamber orchestra. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

years ago Van Eweyk has had a large class, but he still finds time to fill a few recital appearances besides appearing as bass soloist with several choral societies for oratorios. He is counted among Chicago's leading musicians.

Lucile Kellogg Engaged for Hannover Opera

Lucile Kellogg, the American soprano who has been abroad for the last two years coaching in Rome and Berlin, returned two weeks ago for a short trip to New York, sailing again last Tuesday for Germany. Miss Kellogg has been engaged to sing beginning in September at the Hannover Stadttheater. *Aida* and *The Masked Ball* are two important operas in her repertory.

Volpes In New York

Mr. and Mrs. Arnold Volpe, now of Kansas City, are visiting in New York and renewing old friendships. Both look the picture of health and are glad to be in the metropolis on a short vacation.

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SAN ANTONIO NOTES

San Antonio, Tex., July 4.—Alois Braun, teacher of piano, harmony and theory, each year presents to his pupils who, while graduating with full college credits, have at the same time continued their musical studies so far as to be able to interpret a Beethoven sonata, a piece of unusual design. It is the head of Beethoven in the score of the choral theme from Beethoven's ninth symphony, and also has the words Braun Pin. It was awarded this year to Ida Richie and Jeanette Fiegenbaum.

Meta Hertwig presented twenty-four members of her piano class in a pleasing recital on May 16.

Marybeth Conoly, soprano, pupil of Henry Jacobsen (teacher at the San Antonio College of Music) was presented in an interesting recital on May 20 by the Beethoven Männerchor.

A program, under the auspices of the El Dorado School, was given May 30 by Mary Howard, soprano, accompanied at the piano by Evelyn Smirl. A group of compositions for voice by Ruth Kelso Clarkson, of San Antonio, with the composer at the piano, was one of the features. Miss Howard is an artist of fine interpretative ability with a voice of pleasing quality, and all the numbers, given in costume, were enthusiastically received.

Xenia Lifshutz, six year old pupil of John M. Steinfeldt, president of the San Antonio College of Music, was presented in recital on June 1. The program consisted of numbers by Bach, Mozart, Beethoven, Krause, sonata in C major by Steinfeldt, Tschaikowsky and Raff. She also demonstrated her sense of absolute pitch.

The Musical Round Table of the Woman's Club met June 4, with Mrs. J. M. Krakauer, retiring chairman, and Mrs. Frederick Abbott, newly elected chairman, as honor guests. Mrs. L. Altman was toastmistress and Lulu Grisenbeck spoke at length on the splendid work accomplished during the past year. She also suggested plans for the coming year. Mrs. Krakauer was presented with a silver vase as a token of appreciation.

Marybeth Conoly, pianist, pupil of John M. Steinfeldt, was presented in recital June 4, in the college auditorium. Numbers given were by Bach-Saint-Saëns, Beethoven, Liszt, Chopin, Heller-Schubert, Steinfeldt and Brahms, all of which were characterized by the excellent musicianship, technic and interpretation for which pupils of Mr. Steinfeldt are known.

Florence Coleman presented the following pupils of her piano class in an entertaining recital June 6: Mildred Philipps, Ivy Francis, Lucile Groce, Inez Palmer, Edna Hill, Lula May Branton, Dorothy Rogers, Dorothy Gerlach, Jean Martin, Margaret Willis and Virginia Ingram.

Clara D. Madison presented her pupil, Ruth Kennedy, in a delightful piano recital on June 6, assisted by Jewel Carey, mezzo-soprano, who contributed numbers by Curran, Rimsky-Korsakoff and Sibella, accompanied by Mrs. H. L. Gazley. Miss Kennedy played numbers by Beethoven, Yon, Chopin, Cyril Scott, Victor Staub, Reuben Davies and Wallenauert with fine technic and excellent interpretative ability. At the close Mrs. Madison presented to the Hertzberg medal for advanced piano playing.

The Elks' Glee Club, Clarence Magee director, presented an interesting program on June 6. Compositions by Holden, Palestrina, Hodge, Handel, DeKoven and Ellor were given.

The Mexico Bello Company, a miniature comic opera organization, appeared at the Palace Theater the week of June 8 in a pleasing and entertaining program of Mexican songs and dances. The principals were Enriqueta Perez, Aurora Gudino, R. Diaz and Lupe Arojazoma. The director was Manuel Castro Padilla, a well known musician in Mexico.

Irena Wisecup, age thirteen, a talented and gifted piano pupil of John M. Steinfeldt, was presented in recital June 9 at the College Auditorium. The program was as follows: Italian concerto (Bach); six variations, op. 34, F major (Beethoven); Consolation in D flat (Liszt); two Arabesques (Debussy); A Mood Picture (Steinfeldt); The Zephyr (Moszkowski); Woodland Dreams (Stcherbatoff); Cadiz-Saeta (Albeniz), and polonaise in B flat (Chopin), all of which were given with fine artistry for one so young.

Mrs. B. B. Andrews presented nine members of her class in a song recital on June 10.

Elsa Harms, contralto; Joe Lodovic, tenor, and Ernst Thomas, violinist, were the soloists when the orchestra of St. John's Lutheran Church presented a program on June 11.

The graduating concert and awarding of diplomas of the San Antonio College of Music, John M. Steinfeldt, president, was held June 12. Those receiving diplomas were Mabel Cook of Pleasanton, Tex.; Emma Jackson, Marybeth Conoly and Ada Rice, all of San Antonio, and Mary Nourse of Eagle Pass, Tex.

The Army Guild of St. Paul's Church entertained with a delightful program on June 13. The participants were Gail Brandt, bass; Mrs. Theodore O'Brien, contralto; Mary Gade Kroeger, soprano; Ethel Crider, soprano; Joe Burger, baritone, and Felix St. Clair, violinist. Walter Dunham was at the piano.

Phil Schuetze, violinist, pupil of Julien Paul Blitz, assisted on the program when the pupils of Alice Hunnam appeared in piano recital on June 13.

Mrs. Roland Springall presented pupils in an entertaining piano recital on June 13.

John M. Steinfeldt presented the following pupils in an organ recital on June 15: Roma Koepf; E. M. Daugherty, Edna Krueger and Estelle Jones. On June 19 the following were presented in piano recital: Alma Fox, Josefina Quiroga, Frances Lucchese, Grace Bowker, Gertrude Seefeld, Aileen Kropf, Douglas Dickson, Jessie Garcia, Jean Kayton and Taylor Chandler; also Marybeth Conoly and Verna Yturri, voice pupils of Henry Jacobsen, teacher at the college. On June 21 the following appeared in piano

recital: Alberta Scott, Jaime Benson, Katherin Ebersole, Doris Cheetham, Grace Mohr, Charlotte Heinen, Ouida Shepherd, Yetta Nayfach, Mary Seefeld, Mary Lifshutz, Emily Schramm, Irena Wisecup, Mary Nourse and Cecile Steinfeldt Satterfield. On June 23 the program of the string department was given by Walter Schultz, Wilbur Reynolds, Evelyn Green, violinists (pupils of Walter Hancock); and Clarence Baetz, cellist (pupil of M. De Rudder), of the preparatory class; John M. Steinfeldt, Jr., violinist (pupil of Walter Hancock), and Virginia Majewski, violinist (pupil of Henry Jacobsen) of the advanced class.

Frederick King presented ten members of his piano class in a pleasing recital on June 17.

Mrs. Eugene Staffel presented fifteen members of her piano class in recital June 19, assisted by Mary Stuart Edwards, soprano, and Frederick Capizza, baritone, who presented Song of Love from Blossom Time. Each gave a group of vocal numbers also. The Hertzberg medal was presented by Mrs. L. Grisenbeck to Alfred Summer, aged fourteen, a promising pupil. S. W.

MÜNZ TO TOUR AUSTRALIA

At the close of his successful Oriental tour Mieczyslaw Münz was scheduled to proceed directly to Australia, where he is due to open his tour of the Antipodes at Melbourne on July 26 under the direction of J. & N. Tait. Mr. Münz



MIECZYSŁAW MUNZ,
pianist.

is scheduled to return to the United States in the month of November and will remain on the Pacific Coast where he will concertize, under the management of L. E. Behymer, Selby Oppenheimer and Steers & Coman, the entire month of December. In January Mr. Münz will be heard in the Rocky Mountain States in a series of concerts arranged by Arthur M. Oberfelder, of Denver.

Guttmann-Rice Teaches The Cry of the Woman

Melanie Guttmann-Rice, the well known vocal teacher, is very strong in her praise of Mana-Zucca's song, The Cry of the Woman. Many of her artist-pupils are using it with much success.

Edwin N. C. Barnes a Versatile Musician

Edwin N. C. Barnes, a versatile and thorough musician, known throughout the country as a supervisor, director, writer, editor and composer, is always forging ahead with something bigger and better. He is supervisor of public school music in the District of Columbia and director of the Department of Music Education at the Washington College of Music, where a four-year course leading to the degree of Bachelor of Music Education is offered. This course is based on Oberlin's course for the degree of Bachelor of Public School Music, but gives a little less music and more pedagogy and such academic subjects as lyric, epic and dramatic poetry. It also gives unusual opportunities for actual teaching in Washington public schools. Certificates are awarded in grade methods and in high and junior high school music and a diploma is given in music supervision.

As a result of Mr. Barnes' study with two well known American composers, of work at Boston and Brown universities and at the Tonie Sol-Fa College (London) and of work in Washington, the Washington College of Music conferred on Mr. Barnes on June 20 the degree of Doctor of Music Education.

Besides fifteen years' experience as a progressive supervisor, Mr. Barnes has contributed to musical education in numerous other ways. For eight years he was prominent in State musical affairs in Rhode Island, being song leader in Newport in 1919. He has been director of music in Washington since 1922, and has revolutionized the work there. During the past two years, he was a teacher at Trinity College for Women and the Washington College of Music.

Mr. Barnes is the founder of the Eastern School Music Herald, the official organ of the Eastern Music Supervisors' Conference, and was its editor for two years. He was also the founder of the music department of the Journal of Education and its editor for two years, and the founder of Music Education. He has been the editor of the latter for four years and continues in that capacity.

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Leginska to Be Heard in Columbus

Ethel Leginska will give a recital in Columbus, Ohio, next year. Contracts for an appearance there by the pianist, now conducting symphony orchestras in Europe, were signed some time ago, but the date has just recently been set for February 27, 1925.

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F

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G

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L

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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W

Yon, Pietro Settimio Vittone, Italy
 Yon, S. Constantino Settimio Vittone, Italy

Z

Zakharoff, Boris Berlin, Germany
 Zendt, Marie Wilmette, Ill.
 Zirato, Bruno Europe



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

"In a recent paper I saw that civic opera would be given in some cities and I would be glad to know whether you think there will be any great increase in the number of opera companies, or more interest in opera. Do you think the smaller cities and towns care very much for hearing what one might call the better kind of music? That is, do they care sufficiently to pay for hearing it? We have in our club a number of excellent singers who would be willing to study an opera for next winter and give a public performance in our town in the spring if we felt the townspeople would help us out a little in the expense, yet we do not wish to make demands upon them. What do you think would be our best plan in the matter? There are towns where this is done, I believe."

While there may not be any great increase in the number of opera companies—that is, travelling companies—there is no doubt that there will be opera companies formed in many of the smaller cities and towns to give one or more weeks of opera during the autumn and winter. The increased interest in music, in every branch of the art, particularly as was shown in the celebration of Music Week, gives promise of further development for the immediate future. The residents of small towns are eager to have the opportunity of hearing the kind of music that is interesting the large cities. Opera has always been a great attraction; there is something in the word that draws attention. Those who have never "been to the opera" envy others who have, and if the opera is brought to them, even by local talent, in the majority of cases needed support is given.

For many years efforts have been made to take opera to the small communities often with considerable success. But usually these companies were composed of what might be called favorites, and as time went on, and one after another of the singers became incapacitated from one cause or another, there were no reigning favorites to fill their places and the organizations disappeared from public performances.

That efforts have always been shown towards local opera was evident seventy years ago when the Caroline Richings Opera Company was well known throughout the eastern part of New England, the repertory not including what may be termed the "heaviest" operas, but from an old advertisement in a daily paper of one of the large New England "small" cities one reads that "The Crown Diamonds" was sung, the theater packed with people, and great enthusiasm shown for the fine performance, according to the music critic. Then there was the Castle Square Company in Boston not so many years ago as that, with what was called a cast of artists; but voices do not last forever and that came to an end. Between fifty and sixty years ago, San Francisco, and probably other cities of California, heard many operas given by the Emma Howson Opera Company. The Offenbach operas were sung, as well as others of a light order, while Miss Howson herself was a great favorite, and her "season" was well patronized with packed houses.

Now that civic opera seems to have come to stay, for the number of cities interested in the movement increases constantly, there appears to be no reason why your club should not give an operatic performance that would interest those about you and bring the needed pecuniary aid. Would not your best plan be to talk the matter over with your friends and neighbors to find out how they felt in the matter? It would be interesting for your club to make its winter work a real study. Who knows, you might find such an interest taken in your effort by your fellow citizens, that a real civic opera company developed from it?

FOR THE FEW OR THE MANY?

(Continued from page 7)

and cry against this so-called commercialization of art and it is wise to stop and consider what it is all about. Commercializing art is in reality making art practical, and if commercial interests find it to their advantage to exploit fine things in an artistic fashion, who is the loser thereby? Surely not the artists, for more of them will be able to earn a living. Surely not the public, for commercialized art is infinitely preferable to no art. This is the age of commercialization, and art and commerce may go hand in hand to their mutual good.

Of course, the violinist could not play a Brahms sonata in a movie house, but he could play a movement from a Grieg sonata, and if he does this often enough who knows but that the audience will eventually ask for the Brahms sonata? Ten years ago they would have wanted the Angel's Serenade—today the movie orchestras play whole movements from the symphonies.

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ACROSS THE COUNTRY

Atlantic City, N. J., July 7.—This evening a large crowd gathered in the Vernon Room of Haddon Hall to enjoy the musicale-dance given by the Leeds-Lippincott Company. Mme. Marshall-Richter, lyric soprano of New York, was the soloist, and the audience was captivated with the quality of her voice. The Chalfonte Trio, directed by Joseph D. Martinelli, rendered a splendid program and the Vernon Quintet played for the dancing.

The concerts on the Steel Pier have been of a high order, letters having been received from distant points congratulating Mr. Bothwell upon the quality of the renditions.

Inga Wank, contralto, is soloist with Vesella's Band.

On June 29, Veronica Sweigert and G. Spaddaccini were soloists with Comfort's Philharmonic Orchestra.

Mme. Yager Hall presented her professional pupils in a concert given at the Traymore, assisted by Marcel Hanotte, pianist. Those appearing were Mrs. Marcus Weintrob, soprano; Marie Delancy, dramatic soprano; Emily F. Conover, coloratura soprano; Larry O'Dell, Irish tenor; Suzanne Hackett, soprano; Irene Mandelstram, mezzo-soprano; Louise Moore and Georgienne Yager.

The Saturday Morning Junior Crescendo Club held its final meeting of the season on June 14 at the home of the president, Suzanne Finley. The first election of officers by this young club took place.

The organ recitals, under the auspices of the Board of Education, were resumed July 3, when Arthur Scott Brooks, city organist, was assisted by Viola Robertson, contralto, with Mrs. H. W. Hemphill at the piano.

The first concert of the season at the Ventnor Pier was held June 29, when Frederick E. Wagner, conductor, led his orchestra in a program which included among others Thomas' Raymond overture; excerpts from Carmen; Lui-gini's Egyptian Ballet, and Victor Herbert's The Serenade. Elizabeth Parson Chew was the assisting artist.

Mme. Bingey's pupils were heard in a recital on June 29. Leonard Hayden, violinist, was the assisting artist. Those who took part in the excellent program were Wayne Redfield, Esther Pred, Martha Trilling, Mrs. Alfred Johnson, Elmer Campbell, Sara Pred, Emily McQueen and Zora Gittell.

E. D. J.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Connersville, Ind., June 30.—The annual May Music Festival, sponsored by the music department of the local high school, was a success. The Festival this year consisted of five concerts. The first, Hiawatha's Childhood, by Bessie Whiteley, was given by 400 children from the public schools; and the second was a joint concert by the Chaminade and Glee Clubs. An artist recital was presented by Willoughby Boughton, pianist.

Hazel Murphy, organist of the First Methodist Church, has gone to Madison, Wis.; to spend several weeks at the State University.

Jemmie Vardemann, pianist of Cincinnati, gave a recital at Elmhurst School for Girls recently.

The choir of the Central Christian Church, under the direction of Maurice Lucas, gave The Music of the City, a song service by H. Augustine Smith, last Sunday evening at a Union Service of all the city churches.

A. G.

Cleveland, Ohio. (See letter on another page.)

Denver, Colo., July 10.—Eight master concerts are scheduled at the Denver Auditorium during the season of 1924-25. Artists included in this all-star series are being presented by Arthur M. Oberfelder. Those whose names appear are as follows: Beniamino Gigli, Antoinette Halstead, Vito Carnaval, Rosa Raisa, Giacomo Rimini, Magdalene Brard, Louis Graveur, Cecilia Hansen, Richard Crooks, Mieczyslaw Muñz, Maria Ivogün, Albert Spalding, Margaret Matzenauer Alberto Salvi, Efrem Zimbalist, Harold Bauer and Pablo Casals.

Y. L. S.

Easton, Pa., July 16.—Harvey Freeman has been chosen to teach music in the local schools. He will have charge of the school orchestra and the high school band.

Earle Laros, pianist, and Harry Zehner, baritone, have gone abroad. While in France Mr. Laros will devote part of his time to study.

The Easton Band gave its first concert of the season at Riverside Park on July 13.

G. B. N.

Fort Smith, Ark., July 10.—Fort Smith has just closed the most eventful season held here for a number of years. The Fort Smith Concert Club sponsored a group of recitals by well known artists which were unusually good. The Cortese Brothers of Memphis, Tenn., brought Elman and Schipa, and as a crowning achievement booked Galli-Curci's appearance in the late spring—one of the finest musical events we have ever had. Galli-Curci was accompanied by Homer Samuels, pianist, and assisted by Manuel Berenguer, flutist.

Irene Pavloska, mezzo-soprano, appeared in recital at the High School Auditorium on April 28 and also gave a special program in the morning for students of the high school and advanced grades of the Catholic schools.

There have been many Sunday afternoon sacred concerts given this season by local artists at the various theaters and churches. Among the most noteworthy of the late spring were those sponsored by the Musical Coterie, St. Anne's Alumnae, The Southwestern Studios of Musical Art, Circle Number Four of the First Methodist Episcopal Church South, Circle Number Three of the First Presbyterian Church, and Mrs. Mulholland's Circle of the First Christian Church, respectively.

Hattie May Butterfield, organist at St. John's Episcopal Church, gave a series of five pipe organ recitals on Saturday afternoons which were well received and largely attended. There were splendid cantatas presented at the Jewish Temple and at St. John's Episcopal Church.

The glee club of the Catholic Daughters of America gave a praiseworthy musical play recently, this being the first entertainment given by the club.

Amrita Grotto Band of Fort Smith presented an enjoyable concert recently. This band won third place in a com-

petition staged during the National Convention of Grottos at Indianapolis.

National Music Week was observed here by all local churches, schools, music clubs and organizations, with Mrs. L. N. Taylor, president of the Musical Coterie, in charge of arrangements.

There have been a large number of pupils' recitals this spring, many of the students displaying excellent musical training. Robert Todd, artist pupil of Maurice Derdey, gave an artistic program of violin numbers at the Joie Theater, assisted by Clarence Burg, pianist and teacher. Mr. Burg presented his advanced pupil, Mary Frances Skidmore, in piano recital at Carnegie Library. Ruth Campbell, pupil of Elizabeth Price-Coffey, and one of the younger teachers in Mrs. Coffey's school, appeared in piano recital recently. Sister M. Gabrielle's piano pupil, Ann Patritti, and Daisy Schmitzer, violin pupil of Sister M. Stephens, gave an interesting program.

Other students' recitals given lately have been a series by pupils of St. Anne's Academy, including piano, voice and violin; two recitals by piano pupils of Ben Broccus; a number of piano, voice, violin and stringed choir recitals by pupils of the various teachers of the Southwestern Studios of Musical Art; an interesting program by violin pupils of Gladys Krone and expression pupils of Margaret Montague; a group of recitals by pupils of the Benedictine Sisters at St. Boniface School, which comprised piano, violin, vocal and dancing; a concert by voice students of Lola Gibson Deaton, and piano recital by Mrs. Joseph Leming's pupils.

Mrs. D. C. Smith is in Chicago assisting Delia Valeri in her summer teaching. Lola Gibson Deaton, soprano and teacher, is also in Chicago, studying.

Mabel Vann Lindsey, who spent the past season in New York in study and concert work, and who gave an artistic program at the First Methodist Church as her first public appearance upon her return here, has been invited by the Musical Arts Club to appear in recital at Muskogee, Okla.

Elizabeth Price-Coffey, head of the Southwestern Studios of Fort Smith, was elected president of the Arkansas Federated Music Clubs at the convention held in Little Rock. Rebecca Schuyler Eichbaum, also a teacher in Mrs. Coffey's school, was re-elected treasurer. Miss Eichbaum is much in demand for recitals in various neighboring cities.

Evelyn Weinstein, pupil of Mr. and Mrs. William Worth Bailey, was awarded the medal at the State University violin contest held at Fayetteville.

Virginia Dairs, piano pupil of Clarence Burg, was given fifth place in the State music contest at Conway.

Mme. Pavloska, while here, tried out the voice of Sophie Brun, pupil of Sister Catherine of St. Anne's Academy, and predicted a musical future for the young Fort Smith girl.

F. K. F.

Grand Rapids, Mich. (See letter on another page.)

Greensboro, N. C., July 12.—The annual concert at Greensboro College, given by the department of music, took place on May 26. Dr. S. B. Turrentine is president



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of this department and Frank M. Church, director. Mr. Church has been the director of Greensboro College music department for the past two years. He is responsible for the starting of these recitals and during his period of service offered fifty-six in all. In June Mr. Church resigned and has accepted the position of director of Athens College, Athens, Ala.

T. E. L.

Los Angeles, Cal. (See Music on the Pacific Slope.)
Montevallo, Ala., July 1.—Frank Earl Marsh, Jr., director of the Alabama College School of Music, announces his artists and lecture course for 1924-1925 as follows: October 25, John Powell; October 27, Charles Crawford Gorst; November 13, Sascha Jacobsen; January 24, Luella Meluis; February 2, The Hinshaw Opera Company in Mozart's Marriage of Figaro; February 23, Vilhjalmur Steffansson, and March 14, Letz Quartet. T. E. P.

Paris, Tex., July 10.—Corinne Dargan-Brooks has presented many students in recitals lately. On May 9 at the Central Presbyterian Church, DeWitt Ludwick, soprano; Ratliff Ludwick, mezzo-soprano; Clara Billingsley, reader, and Sara Helen Chester, juvenile singer, were heard. On May 10, Lois Wright, Pauline Bledsoe, Carolyn Sweeney and Mary Pauline Norris appeared in piano recital, with Kathleen Beauchamp, reader, and Berne Justiss-Sheffield, organist, assisting. On the afternoon of June 4, Mrs. Brooks offered her thirty-first student musicale wherein many of her pupils participated both in piano and organ numbers. D. O. O.

Portland, Ore. (See Music on the Pacific Slope.)**San Antonio, Tex.** (See letter on another page.)**Seattle, Wash.** (See Music on the Pacific Slope.)

St. Louis, Mo., July 10.—The annual series of spring concerts given by the Combined Junior Elementary School Orchestras of Grover Cleveland High School, which took place in the auditorium of the school, was a great success. These concerts, under the direction of Eugene M. Hahn, supervisor of music, represent work done in the public schools by the members of the Music Division.

N. A. T.

Springfield, Mass., July 12.—On July 11, A. H. Wertheim, violinist, of New York, was one of the artists heard over the radio, station WBZ. The Springfield Daily Republican wrote of him as follows: "Mr. Wertheim has excellent technic and his tone quality is considered by many to be equal to that of some of the best known violinists on the concert stage." O. T.

Toronto, Canada, July 14.—During the past season, from January to March, a series of ten subscription concerts of chamber music for piano and violin were given by Norah Drewett de Kresz and Geza de Kresz.

The Hart House String Quartet—Geza de Kresz, first violin; Harry Adaskin, second violin—Milton Blackstone, viola, and Boris Hambourg, cello—which was founded by Mr. de Kresz, is being presented by the University of Toronto at the Hart House Theater during the season 1924-25. This quartet has received sufficient guarantee funds to enable it to sacrifice many duties to have daily practice all through the summer until its concerts begin. From then on it hopes to stay together permanently and to be soon reckoned with the best organizations of its kind. O. W. T.

Utica, N. Y., July 11.—The second commencement exercises of the Maybury-Goodwin Music School were held at the Auditorium, June 23. A fine program was presented by Lucy Basile, Marian Trunfia, Violet De Rosa, Anna and Agnes Nicholson, Marian Krohn, Hubert Kernan, Blodwen Evans, Ruth Goodwin, Rachel Jacobson, Congetta Santagata, Frances Bengloff, Eva Sara Jacobs, Florence Rosen, Leona Holdridge, Angela Arlotto, Marian Roberts, Florence Williams, Beatrice Benbow and Teresa Cameron, with the Misses Maybury and Goodwin assisting as accompanists, Louise Brucker, violinist, and Mr. Knox, cellist.

Samuel J. Evans presented his pupils—Anna Toner, Charles Edwards, Bertha Mann, Jane A. Evans, Robert Owens, Mildred Hughes, Christine Marx, Ruth Coleman, Hobart Morris, Angela Malecki, Reba M. Storey, Alice M. Higgins and Mrs. William Hughes—in song recital on June 30. Miss Priest was the accompanist.

William F. Donohue gave the fourth in a series of studio recitals with his piano pupils on July 7. The following presented the program: Edith Berkowitz, Beatrice Donovan, Edith Levenson, Marie Girvan, Clifford Stephens, Daniel Duffy, Gladys Daymont, Charlotte Damsky and Hyman Berkowitz.

Annie Davies Wynne, Welsh contralto, gave a recital under the auspices of the Hadyn Male Chorus at Moriah Chapel, on July 1. She displayed a voice of notable range and quality, and delighted a large and enthusiastic audience. The Hadyn Chorus, under the direction of Christmas Jones, assisted. Prof. Thomas Ryan was the accompanist.

Music played an important part in the State Convention of the Christian Endeavor Societies, June 28 to July 1. The great chorus, as well as the conferences on religious music, was under the direction of Percy S. Foster, veteran song leader of Washington, D. C. Margaret Griffith was the official accompanist. At the Friday night meeting the quartet of Central M. E. Church, under the direction of Harry Gosling, furnished the special music. Florence Hughes Start, soprano; Theda Gschwind, contralto; P. Sedden Hall, bass, and Mrs. Gosling comprise this fine ensemble.

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organization, ably seconded by Mrs. E. B. Kuhl at the organ. Sunday night the famous Hadyn Male Chorus, Prof. J. G. Thomas, directing, sang. Inez Becker, soprano, was the soloist at the Saturday night meeting, and Monday night Dr. Frank P. Cavallo, baritone, was heard.

Frank Parker, director of the choir at the Park Baptist Church, announces the engagement of Arthur Kraft, New York tenor, as soloist of the concert to be given by the choir early in October. The choral work on the program will be Coleridge-Taylor's Hiawatha's Wedding Feast.

Following are the results of elections of several of the musical organizations: Central New York Chapter, American Guild of Organists—dean, Clarence F. Read; sub-dean, Margarethe Briesen; secretary, John O. Lundblad; treasurer, John P. Williams; registrar, Mrs. E. D. Bevitt. B. Sharp Musical Club—President, Mrs. W. B. Crouse; first vice-president, Mrs. F. K. Kernan; second vice-president, Mrs. F. J. MacMackin; third vice-president, Margarethe Briesen; treasurer, Mrs. R. C. Kincaid; assistant treasurer, Mrs. E. B. Worden; corresponding secretary, Mrs. Montgomery Johnson; recording secretary, Mrs. Robert Holden. Lyric Club—Jane Davies, president; Margaret Mengen, vice-president; Mollie Davies, secretary; Reba Ladd, treasurer. Frank Parker was re-engaged as musical director and Alice Newman as accompanist. The club will give four concerts next season, two out of town. The Utica Maennerchor—George Gammel, president; William Kuehnling, secretary, and Francis Werthmann, treasurer. Johannes Magendanz is to be the musical director again, and plans to take the Maennerchor to Buffalo to compete in the great Saengerfest to be held there next June. Haydn Male Chorus—Dr. W. H. Nitschke, president; Charles Palmer, secretary, and William Davis, treasurer. Prof. John G. Thomas, director, and Prof. Thomas E. Ryan, accompanist, were re-engaged. The Haydns will again be heard at the annual Eisteddfod next January. The Etude Club—Martha E. Williams, president; Gladys Jenkins, vice-president; Esther Adams, secretary, and Doris Thorne, treasurer. P.

Ernest Bloch Enjoying California

Cleveland, Ohio, July 10.—Ernest Bloch, director of the Cleveland Institute of Music, who is conducting a master course at the San Francisco Conservatory of Music, was guest of honor at a banquet given by the musicians there. At the preceding dinner of the club, Alfred Hertz, director of the San Francisco Symphony Orchestra, was the guest of honor, and he declared that he considered Bloch the outstanding figure in American music today.

One hundred well known critics and musicians attended the first lecture and forty-five enrolled in the lesson course. Twenty is the usual number for a lesson group. For the benefit of several non-professional lovers of music who are unable to attend all the lectures, Ada Clement, head of the conservatory, has issued a "family" ticket, which may be used only in the immediate family circle, and to be signed by those using it. John D. McKee, president of the San Francisco Musical Association, has enrolled for one of these tickets.

Mr. Bloch will lecture in Los Angeles this month and will conduct his Jewish Poems with the Los Angeles Orchestra. The University of California has asked the composer to deliver a lecture in Berkeley during his stay in California and it will be repeated at the Southern California branch of the university. At the completion of the course in San Francisco, Mr. Bloch has been asked by Alfred Hertz to

direct some of his own compositions at the Hollywood Bowl in Los Angeles.

Concerning Mr. Bloch, Redfern Mason, music critic, says: "Ernest Bloch is in town and San Francisco will not be long in finding him out. When they do find him out, they are going to make it difficult for him to go away, for if ever man was predestined, by gifts, temperament and knowledge, to put the San Francisco Conservatory of Music on a level with those of Leipzig and Paris and Prague, Bloch is that man."

Mr. Bloch is enthusiastic about his first visit to the West. He writes home that he has "lived in enchantment ever since he reached New Mexico." He continues: "I have seen those incredible marvels of natural beauty, the Grand Canyon and the Yosemite Valley." Mr. Bloch was born and reared in Switzerland and so his unqualified statements concerning the Western mountains of our country make him sound like a true American. He has already become very much like a native Californian, writing back pages about the California sunshine, fruits and flowers. "I am living on their wonderful air," he says. R.

Rafaelo Diaz's Concert Tour Booked

Rafaelo Diaz, tenor of the Metropolitan Opera Company, has made arrangements by which his duties at the opera house will be so scheduled that he will be able to devote considerable time to concert work. An extensive concert tour, including his home State of Texas, has already been booked for him.

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HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Cleveland, Ohio, July; Chicago, August.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Classes: Dallas—July; Denver, Colo.—August.

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OPINIONS OF THE PRESS

Ethel Y. Thompson

Ethel Young Thompson recently closed an exceedingly busy and successful season at her Cranford, N. J., studios. May 17, Mrs. Thompson gave the first of a series of three pupil recitals, about which one of the local papers commented:

The first recital was given by about twenty of her more advanced pupils and will be followed on the two succeeding Saturdays by her intermediate and beginning pupils. The work of the young people was, as always with Mrs. Thompson's pupils, credit to both her and them. The delicacy of touch and artistic interpretation remarkable in young students is always a marked characteristic of these recitals. The students were assisted in their recital by Elmer Dey, who sang a group of songs and by Mr. Freeman and Miss Sansom, former students with Mrs. Thompson, who played two movements of MacDowell's first concerto for two pianos. The Cranford young people who took part in the program were Katherine Holding, Mercedes Lusardi, Connie Leach, Marie Lou Crane, Florence Sisson, Martha Steward, Marie Bremer, Ida Shapiro, Cornelie Van Blerck, Elizabeth Crane. Others were from Roselle and adjoining towns.

Of the primary pupils' recital on June 7 the Cranford Citizen and Chronicle said in part:

It was most interesting to see and hear what these young people are able to accomplish in a few months, some even in a few weeks. Their knowledge of the basic word, chord, building and work of that kind was shown in a short oval drill. The notable features of the children's playing were the excellent rhythm and tone and a delicacy of touch unusual in beginners. These are the important things in music. Facility in reading and rapidity of tempo can come only with time and practice, but the sense of rhythm and ear must be developed from the beginning if real music is to reward the effort. Those who are fortunate enough to hear Mrs. Thompson's pupils from time to time need not fail to note the qualities in her pupils.

One interesting feature was to note the boys in this class. Too few of our boys are being given any degree of musical training and yet music is predominantly a man's profession.

The pupils who took part were: Peter Miller, Jack Thermann, Walter Friedlander, Wilda Lange, Richard Waterhouse, T. H. m. a. MacMeekin, Richard Wadsworth, Malcolm Johnson, Blair Whitman, Kathleen Donnelly, Doris Chamberlain, Losene May, Sybil Hegeman, Elaine Wetherill, Billy Gee, Florence Crane, Gertrude Shaheen, Catherine Donovan, Elizabeth Thermann, Catherine Ester.

June 5, the Rose Villa Music Club closed its season at the home of its president, Ethel Y. Thompson. The club presented Mrs. A. L. Johnson in Ibsen's Peer Gynt in the form of a dramatic reading, with the music written by Edward Grieg for the play. The reading added greatly to the enjoyment and understanding of the music. The musical numbers were as follows:

Prelude, Morning Mood, Mrs. Logan and Mrs. Van Boskirk; Wedding Music, arranged for eight hands, Mesdames Thompson, Terry, Wadsworth and Miller; In the Hall of the Mountain King, arranged for two pianos, Miss Sansom and Mr. Freeman; Solveig's Song, I Will Wait for Thee, Mrs. Gilpin; Asc's Death, two pianos, Miss Sansom and Mr. Freeman; Anitra's Dance, piano duet, Mrs. Seton and Miss Hooker; song, Solveig's Lullaby, Mrs. Elmer Dey.

It seems safe to predict that she will become an admirable Cio-Cio-San. She is already captivating and exquisitely musical. The part has never been sung better here.—W. J. Henderson, Herald.

Many found a new interest in Mme. Rethberg's impersonation.

When the interest is so focused upon one figure as it is upon Cio-Cio-San it is well that the role should be in such capable hands as those of Elisabeth Rethberg. Youth, naive pathos, and all the components of heroism are present in her conception of the Japanese girl. Her voice can be tender or dramatically splendid, and always with a beauty of tone which places her in the first rank of singers of the part. The mantle of Farrar and Easton, a mantle with square sleeves and a sash, she wears with distinction.—Telegraph.

Dusolina Giannini

One of the recent sensations in London was Dusolina Giannini. Following are some excerpts from the glowing press tributes:

Mme. Giannini, who sang at the Queens Hall last night, comes from America with a great reputation. We do not know what has been said and thought there of her singing, but whatever it is, it could hardly be in excess of the truth. Her appeal is instant, and it grows as the evening goes on.

It is a voice of two octaves, level throughout, with the quality of a clarinet and the penetration and

carrying power of the horn, and the human blend of these is irresistible. But besides this she sings with her whole heart and with every part of her. Every movement of shoulder or finger, a step forward or back, each poise of the head, is a part of the song. You cannot call it acting; it is merely how anyone would look and stand and be who gave himself up wholly to the matter in hand. There is no exaggeration anywhere, each phrase or note growing naturally out of the last. Die Ehre Gotte war stets mit einer unbewussten sense of power; Non so piu without any prettiness. Verdi's Pace, pace, mio dio was the biggest effort, but no strain; there was always plenty of voice whenever it was wanted. The last group—two of Geni Sader's Italian folksongs and two Spanish folksongs—quite took the audience by storm, extraordinarily dramatic, without ceasing for a moment to the vocal.—Times, June 20.

Not once, nor twice, but full many a time have we heard a trumpet call from over the Atlantic for the heralding of some newly-risen star, only to find in the end that a piccolo-trill would have been a more appropriate signal. As we were prepared, therefore, for Dusolina Giannini, whose meteoric ascent as a singer began but a year ago we were not Steele'd or even a little cynical, but living is for learning, and once again we had perforce to relinquish a carefully prepared attitude. For Miss Giannini is a singer of the very first order; that her success has been so rapid and complete is merely her good fortune, and not at all her fault. Her program was of many moods and manners, but each was assumed with a quick and unerring mental gesture, and conveyed through a voice of rich and glowing tone, of ample range—it is mezzo in compass and contralto in quality—and of subtle responsiveness to emotional play. The sonority of her Sommi Dei—so firm and assured—and the mobility of her Non so piu cosa son are rarely found combined in a singer in so high degree. In a Russian group the compulsion came through the retaliatory gift for the creation of atmosphere. Indeed, minded even of the stately and dolorous progression of her tones, one would say that Miss Giannini's histrio-nic sense is one of her greatest assets. There is this in reserve. In the first group the singer ended a few of her fine phrases with that kind of explosion which was Caruso's stock-in-trade. It did not recur thereafter, which was well.—Telegraph.

A new soprano, Dusolina Giannini, sang last night at Queens Hall. She is to be placed in the first rank. Her singing of an air of Verdi (Force of Destiny) was a reminder of Mme. Destinn. That is to say that the quality of the voice was perfectly lovely. Mme. Giannini sang with consummate technic. There was no fault, so that we saw the rising of a new star, as the applause of the audience recognized. A group of Italian and Spanish folksongs showed her as possessing a sense of coquetry and humor.—Daily Mail.

Elisabeth Rethberg

Elisabeth Rethberg, whose superb voice and art captivated patrons of the Metropolitan Opera Company, scored new triumphs in the various roles in which she appeared at this Temple of Music during the past season. Following her first performance as Cio-Cio-San in Madame Butterfly, the New York critics were unanimous in their praise, a few extracts from their comments being appended, together with critical praise for her in other roles:

It seems safe to predict that she will become an admirable Cio-Cio-San. She is already captivating and exquisitely musical. The part has never been sung better here.—W. J. Henderson, Herald.

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It is a voice of two octaves, level throughout, with the quality of a clarinet and the penetration and

Adelaide she was at her best, exhibiting fine dramatic power and imbuing her work with much more warmth and expressiveness than is usually associated with her voice. In the quartet from Fidelio genuine supremacy seemed to be firmly established.—New York Herald.

Elisabeth Rethberg sang the Achéuleich, wo Eilst du hin? great air from Fidelio in admirable style; with a prodigious abundance of voice fresh and beautiful in quality and poignancy in expression. —Richard Aldrich, New York Times

... Miss Rethberg sang beautifully.—Pitts Sanborn, The Evening Mail.

... Miss Rethberg's singing of Adelaide was a lesson in simplicity and expression.—Frank H. Warren, Evening World.

Paul Althouse

Paul Althouse appeared on May 8 at the Williamsport, Pa., Music Week celebration, receiving, as usual, the warm endorsement of the press:

Seldom has a Williamsport audience had the opportunity to hear a tenor of Mr. Althouse's calibre. Possessing a magnificent voice, a fine sense of the dramatic and the ability to interpret the songs to his hearers with all their richness of beauty, he succeeded in making each one a triumph in itself. A pleasing personality and a readiness to comply with the insistent and enthusiastic applause increased, if possible, his popularity with the audience.—Gazette and Bulletin.

Rarely have we had the opportunity of hearing such a soloist as Paul Althouse, and never has a Williamsport audience been more graciously treated. He responded to his groups of songs with one, two and in the closing numbers, three, scores giving his best, and even then his voice held out and bawed a final farewell. Mr. Althouse has a voice of remarkable sweetness and strength. His voice possesses what is rather unusual in tenor singers, a deep vitality which thrills his hearers. His enunciation was also most remarkable, in fact it was well nigh perfect. This was noticed to be just as clear in his Italian and English numbers as in his English songs.—The Williamsport Sun.

N. Lindsay Norden

N. Lindsay Norden won the following press encomiums after the final concert of the season of the Reading Choral Society, of which he has been director for four years:

Mr. Norden is a thorough musician and a keen critic of those working under him. He has had wide experience in training choirs and oratorios, societies and developing an enviable reputation by his leadership and his compositions. The present excellence of the society is largely due to his efforts and ability.—The Reading Times.

The Reading Choral Society has developed in the past three years or so probably more rapidly than any other choral organization in the country, and now stands in the very first rank.—Philadelphia Evening Ledger.

Mieczyslaw Münnz

All reports indicate that Mieczyslaw Münnz' Oriental tour is meeting with great success. Under the heading "Münz Delights Audience in Fourth Program," the Japan Advertiser wrote:

The fourth program of the piano recitals by Mieczyslaw Münnz was presented to an enthusiastic audience. No one was satisfied until encore after encore had been given. There is a quality of spontaneity and freshness in all his work at the keyboard. His prodigious technical skill, so dazzling to the amateur, is of secondary importance; it is merely his physical equipment for the presentation of ideas in tone, and sound, the framework upon which he hangs an emotional fabric.

Marie Sundelius

Marie Sundelius is becoming increasingly well known as an interpreter of Grieg. Few of her programs fail to include numbers, usually a group, by this composer, and favorable mention is seldom lacking from the press. At her recent appearance in Boston as soloist with the Harvard Glee Club the Boston Transcript said:

Mme. Sundelius sang numbers from Grieg in which she caught to perfection his nervous, short-breathed, high-strung music-making. She sings with perceiving mind and imparting skill, with a just and resilient feeling.

Mary Mellish

One of the last concerts Mary Mellish gave before sailing for Europe was at Flushing, L. I. Following are some excerpts from the press:

With her sweet, charming personality, her rich, beautiful voice, she captivated her hearers. The hearty applause which greeted her presentation was well merited. An impressive selection was The Haunted Stream, a soprano obbligato by Miss Mellish. In this number the artist displayed remarkable ability to make her voice blend with the chorus into a charming whole.—Flushing Journal, April 26.

Extra seats filled every square foot of space. Mary Mellish was a delight to the ear and to the eye. Her soprano is of pure and delicious quality. In her performance we have the real and much-sought-for bel canto, that is definable something in singing which begins after mere correctness and fine technic ends. Miss Mellish has a fine portamento and sang many times a B flat above the staff with apparent ease and a trueness of pitch that was entrancing.—Flushing Advocate, April 26.

Amelia Umnitz

Amelia Umnitz, of Erie, Pa., artist-student of Maurice Aronson at the Chicago Musical College, has been remarkably successful in a number of recitals she recently gave in Pennsylvania, earning everywhere encomiums of praise and encouragement. The Ridgway, Pa., Record speaks of her playing as follows:

Miss Umnitz's personality alone captivated her hearers and the recital will undoubtedly go down as one of the finest musical entertainments ever heard in Ridgway. Miss Umnitz opened with Beethoven's Variations in C minor and this composition gave her a wide field in which to display her digital expressiveness as well as her unusual technical equipment. After Moszkowski's En Automne and Concert Study in Thirds, which were superb, Chopin dominated the rest of the first part of the program. Miss Umnitz playing the seven preludes found in opus 28. In all these numbers Miss Umnitz displayed a sureness of touch that was most convincing and her interpretation throughout was thoroughly enjoyable. The concluding number, Liszt's Tarantella, was marvelous and the audience simply would not be satisfied. Miss Umnitz warmly merited the hearty and sincere applause which greeted every number. Undoubtedly there is a great future before her.

Cecile de Horvath

The Memphis Commercial Appeal designated Cecile de Horvath "one of the greatest women pianists in the world," during her recent tour of the South. The critic goes on to say:

Mme. de Horvath is a diminutive person; in fact, she is probably the tiniest great pianist in the world. But she proved herself a player of astounding talent, performing with such brilliance and technical finish that her hearers were satisfied that she is rightly termed one of the greatest women pianists in the world. The audience displayed unfeigned enthusiasm and Mme. de Horvath was recalled at least eight times. Her last number, Liszt's arrangement of Mendelssohn's Wedding March, was so splendidly done that the audience would not leave until three encores had been given.

Dicie Howell

Cities far apart, opinions near together, at least it always seems so with Dicie Howell. Recent tours have covered within a few weeks points as far apart as Birmingham, Ala.; St. Louis, Mo.; Cincinnati, Ohio; Canandaigua, N. Y., and Winston-Salem, N. C., with resulting unity of critical opinion which shows how securely Miss Howell maintains her position in the

front rank of American concert and oratorio sopranos:

And then there was Dicie Howell. How shall we express our appreciation of her singing? She enters whole-heartedly into the spirit of everything she sings and shows fine natural artistic talent in abundance. She has a pleasing voice which she uses effectively and her singing was always in tune. Hers was a delightful group of solos, splendidly sung and beautifully interpreted. —*Canadian Daily Messenger*.

Miss Howell's fine lyric soprano was shown to excellent advantage.—*Birmingham News*.

She was a newcomer to Cincinnati, but immediately established herself with a large and discriminating audience—*Cincinnati Enquirer*.

Miss Howell has a pleasing and brilliant voice, a smooth coloratura and excellent control.—*St. Louis Post-Dispatch*.

Florence Easton

Florence Easton's appearance as Kundry in Parsifal, at the last performance of the great Wagnerian work given this season by the Metropolitan Opera Company, brought her the following appreciation from Deems Taylor in the New York World:

It was a performance made notable by a beautiful performance of Kundry by Florence Easton, as fine an impersonation of the role as the recent years have seen. Not since the days of Olive Fremstad, probably, has there been a Kundry of such touching simplicity and tenderness in the first and last acts, or one so convincingly young and lovely in the garden scene. Mme. Easton sang as well as she looked, providing an impressive object lesson in fine vocalism and varied tonal color.

Frederic Freemantel

Following Frederic Freemantel's program of Beethoven Songs with interesting introductory remarks in Ridgewood, N. J., the critic of the Ridgewood Herald eulogized the tenor in part as per the appended excerpts:

The musical program consisted of selections from various groups of Beethoven songs, delightfully rendered by the artist of the afternoon, Frederic Freemantel, who is an English tenor, best known for his discovery of a revival of many forgotten songs of Beethoven. His fine physique and attractive presence added to the charm of a pleasing voice, made it a joy to listen to these sweet, old time songs.

His introductory remarks before each song were illuminating, as they not only gave insight into the life and character of the composer, but often gave the circumstances or purpose which inspired the composition. Though externally so crabbed, Beethoven, he said, had the tenderest, sweetest disposition of any human being. One could not study these songs without discovering this. The composer believed that music should express the human soul as words cannot; and it is because these songs are real "heart expressions" that they have lived. They grow upon you," said Mr. Freemantel, "and each time they are heard something new is discovered. It is a relief and a joy to sing them after the modern ones."

John Matthews

John Matthews, tenor, has been heard during the past season in English classics as well as in various programs of interest. After a short vacation he will begin to prepare his programs for the coming season. Of special interest are some songs from Germany that were written for him. Appended are a few of the press notices won by Mr. Matthews:

Matthews' concert will long be remembered by music lovers for his fine interpretation and beautiful tones.—*Ann Arbor Times News*.

He is an artist, one of the finest from every standpoint.—*Worcester West Chronicle*.

His rendition of Una furtiva lagrima was superb.—*Philadelphia Gazette*.

Marguerita Sylva

Marguerita Sylva, after an absence of several years from the European stage, recently made her re-entry at the important Theatre de la Monnaie, Brussels, the principal house in Belgium where she was formerly a great favorite. The opera was Carmen, a role for which Mme. Sylva is cele-

brated throughout Europe, and her reentry was in the nature of a real triumph. The L'Eventail said:

The performance of Carmen was superb, the best we have heard in many long years. Mme. Sylva has made the title role particularly her own. She has studied it down to the smallest detail and brings into relief the least of them with an intelligence and musical surety and a tragic power that makes the part interesting from one end to the other. Her impeccable diction even strengthens this admirable interpretation. She won a triumphant success both as singer and actress.

Among those who came especially to see Mme. Sylva's Carmen was Burgomaster Max, famous figure of the war.

Edith DeLys

Edith DeLys scored a decided success when she appeared at the opening performance of the Zoo Opera season in Cincinnati in Boito's Mefistofele. Two of the dailies commented upon her art as follows:

Mr. Lyford made a master stroke in casting Edith DeLys, dramatic soprano, as the Margherita of Boito's conception. No shrinking maiden was she, but a woman of flame with opulent voice which was used with artistic discretion, soaring at every instant, and rising superbly above the orchestra. This was an additional triumph, because of the heavy storm raging without. As Helen of Troy Madame DeLys was regal. —*The Daily Times-Star*.

Edith DeLys, as Margherita and later as Helen of Troy, is firmly established here as a singer of great charm. . . . In the prison scene and in the beautiful solo in the fourth act she was superb.—*The Post*.

Anne Yago

Anne Yago, a pupil of Estelle Liebling, recently scored with the Cincinnati Opera Company, winning the accompanying press notices:

Anne Yago as Suzuki displayed her fine contralto voice at its best, and in the ensemble numbers, particularly the lovely Flower Duet proved herself a musician of high attainments.—*Cincinnati Post*.

Anne Yago as Suzuki displayed a fine contralto voice and in her part of sympathetic companion, fulfilled prediction of her emotional ability and dramatic power.—*Daily Times Star*.

Indeed the only two members of the cast who came through the evening with colors flying were Mario Vallo as Sharpless and Anne Yago as Suzuki.—*Commercial Tribune*.

(In Mefistofele) A dainty touch was the lovely garden scene in which Italo Picchi, Ludovico Tommarchio, Edith De Lye and Anne Yago shone to advantage.—*Enquirer*.

Anne Yago, as Martha, made an excellent impression.—*Daily Times*.

Scandinavian String Quartet

The Chicago Scandinavian String Quartet, which is well headed by Frederik Frederiksen, violinist, wins the approval of public and press wherever it appears. The following press notices regarding recent concerts by the quartet speak for themselves:

There are no two opinions about the Scandinavian String Quartet. Their music was accurate and fine as could possibly be wished for. The quartet, for their opening number, played the first and second movement of the Grieg G minor string quartet, and this typical Grieg music was beautifully interpreted. Encores were demanded after both the first and second groups. The Chicago Scandinavian String Quartet should be heard often among the Scandinavians in Chicago.—*The Scandinavian (Norwegian Daily)*, Chicago.

Of the most artistic importance was the Scandinavian String Quartet, which was received with applause, which it seemed would never cease. They played the Grieg string quartet, op. 27, first and second movement. The group of folk-songs and dances, arranged by Sigvard, Hofland and Herman Sandby, which came later on the program, were played in a masterly manner and the audience was so enthused that they could scarcely wait for the conclusion of each number before applauding. Mr. Frederiksen, who, with unswerving love for the Northern music, has formed this quartet, deserves great credit.—*Scandinavia, Chicago*.

MUSICAL COURIER

Werrenrath Returns From European Tour

An exceptionally interesting picture is this one of Reinhard Werrenrath, who (with his accompanist, Herbert Carrick)



REINHARD WERRENRATH
paying silent tribute to Bach.

great work annually provides a number of concerts for Mr. Werrenrath, as he is frequently engaged to sing the beautiful words of the Christ. The picture was taken on Sunday, June 29, in Berlin, Germany, during the baritone's recent triumphant European tour, from which he returned last week.

Mr. Werrenrath is only now taking his summer vacation at his camp in the Adirondacks. He is resting in order to prepare for the long and arduous 1924-1925 season which begins early in October. His first New York recital will be Sunday afternoon, November 9, at Carnegie Hall, and his travels in this country will send him to the Pacific Coast for the fifth time. The baritone's 1924 successes there were not only artistic triumphs, but sell-outs in almost every city where he appeared, including the towns where he gave two recitals within a few days. Consequently, the demands for his reappearance have been so great that his managers, the Wolfsohn Bureau, have consented to a return tour which will take place in the spring of 1925, for which over fifteen concerts already have been contracted.

Though next year's European plans, following the Coast tour, are unannounced, it is understood that Mr. Werrenrath will be heard in many important concerts during the summer and fall.

N. Lindsay Norden Vacationing

N. Lindsay Norden, the well-known Philadelphia conductor, accompanied by Mrs. Norden, has left for the Canadian Rockies and the northern Pacific Coast for the summer. Mr. Norden has extensive plans under way for the jubilee programs of the Mendelssohn Club, Philadelphia, which next season celebrates its fiftieth anniversary; also for the Reading Choral Society, which will again give its concerts in conjunction with the Philadelphia Orchestra men. Both of these organizations are in exceptional condition, and the season promises much.

New Concerto Original

The new concerto for two pianos and orchestra, which will be introduced next season by Guy Maier and Lee Pattison, will present some original ideas in orchestration. It is scored for two pianos, wood-wind, brass and percussion instruments. According to Arthur Bliss, the composer, "the pianos largely play the part of two gigantic arabesque-machines."

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

Los Angeles, Cal., June 29.—The program given by Ernestine Schumann-Heink for the benefit of the American Legion, at the Hollywood Bowl, June 15, was an epoch in musical Los Angeles. The Bowl was crowded with Mme. Schumann-Heink's admirers. The program was of a more popular type than usual and the evening was another unquestionable triumph for this well beloved artist.

The final program of the Matinee Musical Club season was given by Mary Trude, soprano, and Elva McDowell, contralto, with Sylvia Cage at the piano, on June 19, at the Ebell Club.

Mrs. George Luis Charette, lyric soprano, with Grace Eaton Dow as her accompanist, gave a recital at the Wednesday Morning Club House on June 21.

Alma Real, soprano, was heard in an interesting program at the Gamut Club the evening of June 17. Her voice, though of no great volume, is warm and sympathetic, handled with considerable skill. Elmer Hoelzle, tenor, assisted her ably. Dorothy Learmouth and Edward Vigil Robles were accompanists.

The Orpheus Club gave a concert under the efficient leadership of Hugo Kirchofer at the Philharmonic Auditorium on June 19. Lawrence Tibbett was the soloist.

A large and enthusiastic audience greeted the Ellis Club at the Philharmonic on June 25, where, under J. B. Poulin's leadership, they presented the final program of the season. They pleased particularly with Max Bruch's Frithjof Saga, with orchestral support. Vivian Strong Hart, with her songs, was especially well received, having a beautiful, clear voice, which she used to advantage in the Shadow Song from Dinorah. She shared honors with Jay Plow, flutist of the Philharmonic Orchestra. Bruno Huhn was present in person to hear his own Invictus, and received a justifiable ovation. James Anderson, whose voice is well placed and used with artistic taste, sang well the Little Juggler Lullaby. Marguerite Bitter was at the piano and proved an acceptable substitute for Mrs. Hennion Robinson, the regular accompanist.

A musical for the benefit of European relief work was given after the afternoon of June 17 at the home of Mme. Joseph Donato. The artists participating were Bessie Worthen Stevens, reader; Dyna Clerbois, mezzo-soprano, and Julia Bal de Zuniga, pianist.

The music school of the University of Southern California gave a program on June 16 at the Bovard Auditorium.

The time of competition for the W. A. Clark prize of \$1,000 for the best symphony or symphonic poem, which was offered in connection with the chamber music prize won by Domenico Brescia, of San Francisco, has been extended to May 1, 1925, as the judges decided that nothing really worthy of the prize had yet been submitted.

Homer Grunn, pianist, composer and teacher, gave a pupils' recital the evening of June 23 at Chickering Hall, where an interesting program was rendered. Mr. Grunn has received the unusual honor of a fellowship given jointly by the Peterborough Colony and the Los Angeles MacDowell Club, which entitles him to a two months' sojourn in the colony.

Louis Graveure and his wife, Eleanor Painter, spent a week in Los Angeles on their way north on a concert trip. In the fall, Graveure will conduct an artists' class here.

Grace Senior Bearly, pianist, recently from the East, has associated herself with the Nature Music School of Los Angeles, where she gave a recital on June 26, which was followed by reception in her honor.

The Council of Catholic Women, meeting at the First Annual Convention of the Catholic Women's Club, recently listened to a program by the Cecilian Choir, under Maestro Fulgenio Guerrieri. This was the first appearance of the new chorus, organized by May MacDonald Hope to sing sacred music.

Jean de Chauvenet gave a program of French music at his June 24 organ recital in Trinity Auditorium.

Brahm Van Den Berg, pianist, has been engaged by the West Coast Theaters, Inc., and is playing as guest soloist with Loew's State Theater Orchestra for one week. Arthur Kay is the leader of the orchestra.

The Forum Theater is giving a series of Sunday concerts preceding Griffith's America, which is showing. Julius K.

Johnston plays the big Kimball organ and Charles Laird, basso-baritone, gives a vocal program.

Sigmar M. Luccianna, Italian singer and composer, sang before the Collectors' Club at the Otis Institute on June 23.

Jules Lepis, violinist; Earl Bright, cellist, and Alfred Kastner, harpsichordist, artists of the Philharmonic Orchestra, who have as a trio won further laurels for themselves, are filling a two weeks' engagement at Camp Curry, Yosemite.

Paulina di Giacomo, seven year old violin pupil of Angelo Guiffrida, was heard in recital at the Guiffrida studios in the Music Arts Building.

Max Fischer, leader of the Ambassador Orchestra, played his own wedding march on his favorite violin when he married Myrtle Seminoff, a relative of Tschaikowsky, in San Francisco. Mr. and Mrs. Fischer will reside in Los Angeles.

The pupils of Isabel Tone, exponent of the Dunning System, gave a recital on June 18 at the Ebell Club House.

On June 20, at the MacDowell Club, the advanced pupils of Edith Lillian Clark and Carolyn Handley presented a program of voice and piano numbers. A large audience was present.

The Broadway Department Store Choral Society concert, which took place June 20 in Trinity Auditorium, conducted by Antoinette Sabel, was a decidedly artistic presentation. The club was assisted by Joseph Diskay, operatic tenor, and Salmon Lubovski, violinist.

Marion Walter, violinist; Ada Virginia Lantz, soprano, and Vera McLean, pianist and accompanist from the Davis Musical College, gave a fine program before the Sunset Canyon Club on the evening of June 15.

On June 26 the Davis Musical College gave its annual June recital at Chickering Hall.

On the evening of June 21 Albert Ruff offered an interesting and instructive lecture on The Vocal Muscular System at the Fitzgerald Music Company, under the auspices of the Zoellner Music School.

Marion Walter, violinist, played at the Ebell Club benefit in the Ambassador on June 23.

Amandus Zoellner of the Zoellner Conservatory, presented his artist pupil, Florence Duvall, in a violin recital at the Gamut Club the evening of June 26, assisted by the Zoellner Quartet and Joseph Zoellner, Jr., pianist.

Adele D. Lauth will open a summer school for teachers on July 1 and also conduct classes in sight reading, interpretation and expression for second and fourth grade work.

Sam Glass, tenor, has been invited to conduct classes in New York this summer.

Dr. E. M. Hinr's special Los Angeles Band gave its third open air concert in the midlake pavilion at Westlake Park the afternoon of June 22.

Frederic Huttman, vocal coach, just arrived from Europe, has located in Los Angeles permanently.

Harold Hurlbut, New York vocal teacher and representative of Jean de Reszke, gave a complimentary lecture-recital at the Birkel Music Company on June 24, the subject being Vocal Diagnosis and Treatment. This is Hurlbut's second master class in Los Angeles.

Grace Adele Freeby presented pupils in recital on June 26. Alfred Wallenstein, of the Chicago Symphony Orchestra, was the guest soloist. He played the Boellman Symphonique Variations brilliantly.

John Smallman presented his artist pupil, Eleanor Bryan, contralto, on June 27, in Chickering Hall. Robert Alter, cellist, was the assisting artist.

Raymond G. Hand, director of the Vermont avenue branch of the Sherwood Music School, gave a recital at the Catholic Woman's Club House on Menlo avenue, June 28.

The large catalogued music library of the late Adolf Dahm-Peterson is being offered for sale by his widow.

B. L. H.

PORTLAND, ORE.

Portland, Ore., July 10.—Chiaffarelli's Band, Manfredo Chiaffarelli, conductor, is playing in the local parks. The band has a complete instrumentation and the programs contain both classical and popular music. Leah Leaska, soprano, was the soloist at the first concert, July 7. These concerts, as during the summer of 1923, are sponsored by

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Members of the Musicians' Club recently met at the home of Emil Enna, music editor of the Portland News. Dudley Buck, who has a summer class here, was the guest of honor. Officers of the Musicians' Club are Emil Enna, president; Franck Eichenlaub, vice-president; Demi Mowrey, secretary; Frederick W. Goodrich, treasurer, and Ralph W. Hoyt, auditor.

In honor of Mrs. Thomas Carrick Burke, of New York, and Mr. and Mrs. Louis Victor Saar, of Chicago, the Ellison-White Conservatory of Music, David Campbell, director, gave a reception on July 8. Mrs. Burke and Mr. Saar are guest teachers at the conservatory. J. R. O.

SEATTLE, WASH.

Seattle Wash., July 5.—A most attractive and interesting recital of the past two weeks was that given in the home of Mrs. C. D. Stimson, the Highlands, as a benefit for the Orthopedic Hospital, under the auspices of the Music Practice Club. It was a delightful program, opening with an unusual group of harp ensemble numbers, interpreted by Mrs. B. C. Beck, assisted by three of her pupils, Helen Morehouse, Louise Hunt, and Flora Haley. Mrs. David Morgan Roderick gave a group of songs, with Robert Turner at the piano. Then followed the Arensky trio in D minor, given by three members of the Cornish School faculty, Maurice Le Plat, violin; Walter Nash, cello, and John Hopper, piano. Concluding the program Demi Mowrey, a pianist and composer of the Northwest and formerly of Seattle, gave several selections, ranging from Beethoven to the more modern composers, including a number of his own compositions.

Arville Belstad, pianist and teacher of Seattle, presented a talented young pupil, Ruth Wohlgamuth, in an individual piano recital at Montelius Hall, June 17. Miss Wohlgamuth displayed splendid training and good technic.

Three violin recitals from the studio of Francis J. Armstrong have been well received. Ernest Jaskovsky, a young violinist of no little proficiency, was heard on the evening of June 10, assisted by Frances Williams, pianist and accompanist. June 14, Mr. Armstrong presented a group of advanced students and June 17, Frederick Heward interpreted an interesting program, showing much promise in his chosen instrument. He was assisted by the First Baptist Church Quartet.

Two post festival recitals were given at the Cornish School on June 16 and 18, when students from the intermediate and elementary departments were heard in recitals.

The summer school season at the Cornish School institution promises to be exceedingly busy. Enrollments are already heavier than in the history of the institution and the many courses offered merit attention. Three artists of national repute will be the guest teachers for the summer and will award scholarships in their various departments. Theodore Spiering will teach violin for six weeks and give two concert programs in Seattle as well as several recitals in neighboring cities. Alexander Sklarowski will give a series of six lecture recitals on successive Wednesday mornings, which will be of particular interest to pianists. Adolf Bolm will conduct an intensive course in ballet dancing.

Bernhard Perborer, popular Seattle violin teacher, presented a number of pupils in recital on June 15 at the Y. W. C. A. Auditorium.

Marjorie Miller presented two violin recitals deserving of mention, one in which Massa Furuya, talented Japanese student, appeared, assisted by Eleanor Pfister, pianist, and the other in which Viola Stevens, assisted by Olga and Florence Stevens, pianists, gave an ambitious program.

A number of vocal pupils of E. H. Worth were heard in recital recently. Mr. Worth has left to do some coaching with Mme. De Valeri in Chicago, and with Yeatman Griffith in Portland this summer. J. H.

Reuben Davies on Short Vacation

Reuben Davies, American concert pianist and pedagogue, who has just closed his summer master course in Dallas, Tex., is spending a short vacation in the Sierra Mountains and Mexico.

Mr. Davies returns to Dallas in September to resume teaching. He will be heard in concert and recital in the Middle West and southern cities during the season 1924-25.

Erna Rubinste in for Coast

Erna Rubinste in, the youthful Hungarian violinist, will make her first tour of the Pacific Coast next season.

FOREIGN NEWS IN BRIEF

WEBERN CONDUCTOR OF WORKMEN'S CHORUS.

Vienna, July 1.—Anton von Webern, the radical Viennese composer and pupil of Arnold Schönberg, has recently been appointed director of the Socialist Singverein, an organization composed of workmen. His first concert with the chorus was very successful.

P. B.

ROLLAND TO WRITE SMETANA BIOGRAPHY

Vienna, July 1.—During his recent visit to Vienna, Roald Rolland, the French poet-philosopher and musical writer, intimated his intention of writing a book on Frederick Smetana, the Czech composer. Rolland is the author of Jean Christophe and of a widely-read work on Beethoven.

P. B.

BARBARA KEMP REGULARLY ENGAGED BY VIENNA OPERA

Berlin, June 28.—Barbara Kemp has recently had a great success as guest at the Vienna Opera, and in consequence has been engaged for leading roles three months of the year. She will divide her time between Berlin and Vienna in future.

L.

FURTWÄNGLER TO CONDUCT OPERA IN MUNICH

Munich, June 29.—Wilhelm Furtwängler, the eminent conductor of symphony orchestras, is going to conduct Mozart's Figaro, and Entführung, and Wagner's Tristan and Meistersinger at this summer's opera festival in Munich. Except on one or two occasions Furtwängler has not been heard in opera since his early Mannheim days, when he was Artur Bodanzky's successor.

N.

ERNEST KRENEK'S FIRST OPERA ACCEPTED BY BERLIN STAATSSOPER

Berlin, July 2.—Ernest Krenek's scenic cantata, Die Zwingburg, has been accepted for performance by the Berlin Staatsoper and will have its first production anywhere in November. The work is the young ultra-modern's first operatic essay, being composed before the one produced at the Frankfort festival (Der Sprung über den Schatten). As in the latter case Krenek has written his own libretto. The acceptance of this radical work marks a distinct departure in the policy of the Berlin Opera.

L.

FURTHER BAYREUTH DETAILS

Bayreuth, June 30.—Further details announced by the management of the Bayreuth Festival, lasting from July 22 to August 17, include the names of the conductors: Karl Muck, Michael Balling (Darmstadt), Fritz Busch (Dresden) and Willibald Kähler. Siegfried Wagner is in charge of the stage, the musical preparation is in the hands of the permanent Bayreuth conductor, Kittel, and the choruses are led by Prof. Rüdel, of the Berlin Cathedral. Siegfried Wagner himself has designed the scenes of Klingsor's garden, Hunding's hut, Mime's cave, etc., and the costumes have been made after old models by Daniela Thode. A full list of singers is still unavailable, though it is known that Barbara Kemp will sing the Kundry, Maurits

Melchior the Parsifal, alternating with Karl Clewing. Theodor Scheidl is Amfortas, Carl Braun Wotan and Lily Hafgren-Kinkel Eva.

N.

MRS. BACHAUS ILL AT VIENNA

Vienna, June 30.—Mrs. Bachaus, at present sojourning at Vienna with Wilhelm Bachaus, the pianist, has been stricken with a severe attack of appendicitis. An operation was performed on her at a local sanitarium, with entire success.

P. B.

GIGLI SCORES COPENHAGEN TRIUMPH.

Copenhagen, July 4.—Beniamino Gigli has just scored a unique success here. His fame as one of the world's greatest singers had preceded him so that within a few hours all seats for his first concert were sold. A quickly arranged matinee on the following day also filled the house, and on both occasions the enthusiasm of both public and press was tremendous. Gigli, who proved himself an equally great artist in opera excerpts and the concert repertoire, and whose bewitching, scarcely breathed pianissimo is beyond anything ever heard here, gave numerous encores, and ended by shouting a hearty "Paa gengsyn" (au revoir) in Danish to the exulting audience.

F. C.

DENISH MUSIC CHIEF GETS AN ASSOCIATE

Copenhagen, July 3.—A problem of personnel of long standing at the Royal Opera here has just been happily solved. In addition to Georg Höeberg, hitherto sole conductor of the Royal Orchestra (a gigantic task, much too great for one man), a young and highly gifted musician, Johan Hye-Knudsen, has been appointed as conductor. With these two men cooperating, musical circles hope for better times at the Opera next season.

F. C.

VARESE'S HYPERPRISMS TO BE BROADCASTED

London, June 30.—The British Broadcasting Company has decided to make an excursion into ultra modern music and has accepted Edgar Varese's Hyperprisms for broadcasting from Central Hall, Westminster. It will be remembered that Hyperprisms was too modern for New York and was hissed by a good portion of the audience on its first performance.

C. S.

NEW BOUGHTON OPERA TO BE THE FEATURE OF THIS YEAR'S GLASTONBURY FESTIVAL

London, July 10.—The announcement of the Glastonbury Festival, which this year takes place from August 6 to 30, features a new music drama by Rutland Boughton, based on Thomas Hardy's play. It will be performed six times under the auspices of the Glastonbury Summer School, with prominent English artists. There will also be eight performances of Six Little Plays of St. Francis, by Laurence Housman, with incidental music by Boughton, and a concert and recital of mediaeval poetry by Anna Heni.

C. S.

TWO LONDON SYMPHONY SERIES TO DISAPPEAR

London, July 11.—It has become known that not only will Messrs. Chappell & Co., the owners of the Queen's Hall and the Queens Hall Orchestra, withdraw their financial support of the famous Promenade Concerts, which are now in their thirtieth summer, but they will also dis-

HOW THEY LOOKED THEN—



LEON SAMETINI,

the well known violinist and teacher, now of Chicago, from a photograph made in London in 1905.

continue the Sunday series of symphony concerts under Sir Henry Wood, which take place during the winter. The hall has been leased to Messrs. Lionel Powell & Holt for Sunday evenings, with the stipulation that no concerts shall be given there in the afternoon, thus eliminating all competition to the Powell Sunday afternoon celebrity concerts in the Albert Hall. It is interesting to note, in this connection, that the Powell firm has taken over the management of the London Symphony Orchestra and its series, which gives it an added control of London's musical life. Much dissatisfaction is voiced in the orchestral musicians' ranks.

C. S.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

It is announced that David W. Griffith will make three pictures in the fall for Famous Players-Lasky.

On July 15, Hugo Riesenfeld was host to seventy-five members of the Mothers' Club from Stuyvesant Neighborhood House at the Rialto Theater. During the week of July 6 two hundred children were entertained at the Rialto from this settlement.

THE CAPITOL.

Thousands of New Yorkers flocked to the Capitol last week to see another "sheik" picture—Rex Ingram's production of *The Arab*. With the exception of the principals, Ramon Novarro and Alice Terry, and perhaps one or two others, the entire cast was engaged abroad, the scenes having been taken in the Orient. The picture, therefore, has the correct atmosphere, and, as it is well acted, it makes good entertainment. The plot of the story itself, however, is rather flimsy. An excellent prologue was furnished for the picture by the Capitol Male Quartet and the ballet corps.

As usual in the Capitol Magazine, the musical accompaniment furnished for the various events was appropriate, and especially impressive were the scenes of the funeral of Calvin Coolidge, Jr.

The first presentation was given of a beautiful lullaby, *Dreamland*, by Theodore Stearns. This was sung by Florence Mullholland, assisted by two members of the ballet corps. The orchestra, David Mendoza conductor, was heard in a brilliant and colorful rendition of Goldmark's overture to the Queen of Sheba.

The third episode of the Kinekrom pictures was entitled *The Royal Visit to India*. These brilliant spectacles in natural colors are most interesting, but rather hard on the eyes. The program was concluded with an organ solo.

THE RIVOLI.

Perhaps to many the most interesting feature of the program at the Rivoli last week was the Hamilton Theatrical Corporation's presentation of *Fighting the Mountains*, an epic of the Alps. The grandeur, restfulness and awesomeness of the scenery made the picture most impressive. The feature attraction was an adaptation of the much discussed book by Sinclair Lewis entitled *Babbitt*. If one can forget the fact that the Babbitt family is supposed to be "typically American," this motion picture undoubtedly would be enjoyable. The Sinclair Lewis novels, however, seem to lay entirely too much stress upon the material and sordid side of life. Additional cinema attractions were the Rivoli Pictorial and an *Aesop Fable*, *Flying Fever*.

One of the musical numbers was the popular Von Suppe Morning, Noon and Night in Vienna, played by the orchestra with a fine command of nuance under the alternate direction of Emanuel Baer and George Kay. Zena Larina and Anette Nory danced in a graceful and artistic manner Beethoven's Minuet in G.

THE RIALTO.

The Wanderer of the Wasteland, the all-color production of Zane Grey's novel of the same name, was the principal attraction at the Rialto during the week of July 13, after a successful week at the Rivoli. Two films in lighter vein appeared on the program—The Runaway, a Max Fleischer Out-of-the-Inkwell cartoon, and Seeing Nellie Home, a Pathé comedy. There was also an interesting number of the Rialto Magazine. The music program was headed by the overture, *Italiana in Algeria*, by Rossini, followed by the Riesenfeld Classical Jazz, Don't Mind the Rain, both played by the Rialto Orchestra, under the direction of Hugo Riesenfeld and Willy Stahl. Carl Formes, baritone, sang Over the Desert, Lawrence Kellie, as a prelude to the picture, and Lorelei Kendler appeared in The Doll Dance. Alexander D. Richardson and S. Krumgold alternated at the organ.

Mérö Evokes Enthusiasm of London Press

Three London recitals were recently given by Yolanda Mérö, and, according to information received from that city, the success that attended these was such that she is booked



YOLANDA MERÖ

for a reappearance there before her return to America in the fall.

"From the moment when she built up that tremendous volume of sound upon the pedal-point in a transcription of one of Bach's organ concertos," wrote the London Times, "we realized that Mme. Mérö was going to give us some big performances. She did not disappoint us." According to the Morning Post, "She has a strong sense of the beautiful in music, and can bring it home to her hearers with a touch producing a wide range of tone and a technique that is obedient to her will welded by intellect into a whole." The Daily Telegraph finds the general finish of her playing "amazingly good."

Mme. Mérö was recently joined in England by her husband, Hermann Irion, of Steinway & Sons. She is now touring Great Britain.

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending July 17. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(*J. & W. Chester Ltd., London*)

QUARTET FOR STRINGS, miniature score, by E. J. Moeran.

(Published by Jan Chiapusso, Chicago)

ORGAN FANTASIE AND FUGUE IN G MINOR, by J. S. Bach, transcription for piano by Jan Chiapusso.

(Oliver Ditson Co., Boston)

THE PRIMROSE, song, by John Tasker Howard. Lyrics by Robert Herrick.

THE HOUSE AND THE ROAD, song, by Mrs. M. H. Gulesian. Lyrics by Josephine Preston Peabody.

TORMENTS OF LOVE, song, by Werner Josten.

THE GREAT FAREWELL, song, by Bruno Huhn. Lyrics by Charles Hanson Towne.

Miscellaneous Music

(*G. Schirmer, Inc., New York*)

To Eostra

By Pearl G. Curran

This is a light little song with a tune very much in the nature of a folk song. The idiom is decidedly Anglo-Saxon and it is a very attractive piece of music by the popular composer. The accompaniment is for the most part simple and will cause no difficulty for the amateur. It is a work that will be appreciated by students of singing and schools.

Three Morceau de Salon For Pianoforte

By L. Leslie Loth

These are entitled Maytime, Under the Willows and In the Sunset Glow. They are study pieces of about third grade, but not for very small hands as they include octaves. There are a few modulations but on the whole the music is rather simple. The third of the group is an excellent study for reading, as it has a number of flattened white keys and passages for crossed hands.

Studiettes, Four Keyboard Diversions

By Gabriel Hines

These are studies pure and simple—especially simple. They are evidently designed by a teacher who knows exactly what pupils need, and has made these pieces to give it to them. They are at the same time picturesque and rollicking.

Love's Autumn

By W. G. Owst

Mr. Owst evidently knows song literature thoroughly. He has borrowed phrases from a number of favorites to make his little tune, which is a waltz song in scant disguise.

(Oliver Ditson Co., Boston)

O-Love That Will Not Let Me Go (sacred duet for tenor and soprano)

By William Reed

A very practical, well made duet for church use, with solos for both the voices. There is an effective climax to a melody which flows on attractively.

Behold, the Master Passeth By (sacred song)

By Frederick Stevenson

A well made, musicianly song, attractive in harmonization and in the form of its accompaniment and without the banality too often associated with the "sacred" song. Heartily to be recommended for church use.

De Capitaine de Marguerite (song)

By Geoffrey O'Hara

Geoffrey O'Hara, who made so much of a hit with his first "Habitant" song, *The Wreck of the Julie Plante*, has done another one, *De Capitaine de Marguerite*. The lyric this time is not by Drummond, but by Wallace Bruce Amsbury. This Capitaine, in contrast to him of the Julie Plante, is a comic figure instead of tragic. To the very amusing lyric Mr. O'Hara has set one of his simple, straightforward, catchy melodies. It will be not surprising if this song meets with the same success as its predecessor.

Memories Tender (Auvergne folksong)

Arranged by William Arms Fisher

A delightful old French tune arranged with the fine taste that characterizes all of William Arms Fisher's work.

Wait a Little While (song)

By Charles P. Scott

Doubtless this song, with its sentiment "Holy, human faces from earth's shadows free, look with love upon us, bid us patient be, almost we can see them with their loving smile, almost we can hear them saying, wait, wait,

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wait a little while," is intended for church and home use. It is simple in both melody and accompaniment.

(Clayton F. Summy Co., Chicago)

Two Compositions for the Piano

By Florence A. Goodrich

The titles are Busy Fingers and Butterflies Wink Their Primrose Wings. Mrs. Goodrich has long since perfected her own method of developing harmony through melody and these pieces are no exception to the general rule. There is no better way of teaching, and the sooner it is generally adopted the more rapid our progress in American music will be. It is a pleasure to recommend every new work by Mrs. Goodrich. These are about second or third grade.

Three Al Fresco Fancies for the Piano

By Theodora Dutton

These have for the sub-title Early Program Pieces for the Piano, and the names are Under the Umbrella, The Gallant Knight and A Moonlight Dance. They are third or fourth grade and are very attractive, well written and picturesque.

Four Quaint Dances for Piano

By Juan Masters

These dances may be said to belong to all times and climes, being entitled Mazurka, Irish Jig, Wooden Shoe Dance and Chippewa Lament. They are short, simple, and very well designed to represent the various moods sought after. This results in a large opportunity for the teaching of expression, rhythm, phrasing and accents. They run to about the third grade and are to be recommended.

(Wharck and Sons, New York)

When the Sun Goes Down (song)

By Arthur A. Penn

One of Arthur Penn's best songs. A straight ballad, rather more elaborate musically than most of his works. This "takes a bit of singing," as our English cousins say, but will well repay any artist's attention.

Your Lips (song)

(A Smile, A Word, A Kiss)

By Arthur A. Penn

Another typical Penn number in his simple style, with a thoroughly effective climax.

Howdy Do, Mis' Springtime

By David W. Guion

This is a song of the Lindy Lou type, with a most attractive lyric and a delightful tune written by a real musician. Very catchy, it is nevertheless something that deserves a place on any legitimate recital program and ought to attain marked popularity with singers. M. J.

Newly Elected Members

The following were recently elected members of the American Society of Composers, Authors and Publishers: Leopold Auer, Katherine Bainbridge, Irene Berge, Will Marion Cook, James P. Dunn, G. H. Federlein, Samuel R. Gaines, Leopold Godowsky, Lucius Hosmer, Bruno Huhn, Lester Mayhew Lake, Boris Levenson, Eugenio Pirani, Alfred Pothen, Charles J. Roberts, Cara Roma, Charles O. Roos, Bert L. Rule, Louis Victor Saar, Lazare Saminsky, Milton E. Schwarzwald, Rhea Silberstein, Walter C. Simon, Walter Wallace Smith, Albert Spalding, Clarence C. White, Emerson Whithorne, Mortimer Wilson, Felix Winternitz and P. C. Wodehouse.

Apollo Club Gives Concert and Dance

The Apollo Club, Herbert Stavely Sammond, director, gave a concert and dance at the New Monterey Hotel, Asbury Park, N. J., June 27. An interesting and varied program was offered. Jay W. Hopping contributed two groups of solos.

Clarice Balas Pupils Win Recognition

Clarice Balas, a young Cleveland pianist and teacher, has reason to be proud of the honors won by her pupils, five of them having been awarded important prizes within a year. Marjorie Moyer won the Statewide piano prize offered by the Ohio Federation of Women's Clubs. Louise Munsie, who played in June at the final recital of the Cleveland Musical Association, was the winner of the gold medal awarded by that society. Miss Munsie, who was also the gold medal winner last October, received flattering criticisms on her work. On April 30, the first piano prize of the advanced grade in the Toledo contest of the Ohio Federation of Women's Clubs was awarded to Edward Pflegen. Naomi Gratz won the gold medal on May 29, and Ross Ettari the silver one in the piano contest of the Cleveland Musical Association.

At the close of the Republican convention in June, three of the prize winning pianists broadcasted a program from WJAX, in which Miss Balas herself took part.

Miss Balas comes from a distinguished musical family. Her father, Joseph Balas, a graduate of the Prague Conservatory, played the violin with the Boston Symphony Orchestra and appeared in many concerts. He now teaches violin at the Balas studios in Cleveland.

Miss Balas is at her summer home, Breeze-Playmore, in Parma, 800 feet above the lake. Miss Balas reports that the tornado which recently wrought such destruction in that part of the country left them quite safe, though it did quite a bit of harm to their garden. She adds that on such occasions she would prefer to be where the "breeze plays less."

On June 20 Miss Balas played for the Lecture Recital Club at Euclid Heights, and since then has been resting and storing up energy for her next season's work. She says there is a method to her love for a garden, for it rests her nerves and gives her an absolute change from teaching and concerts.

"Stratton Exercises Magnetic Control"

Charles Stratton is spending part of the summer in Saint Albans, Vt., working up his programs for next season. He returned to New York to appear as soloist in Beethoven's Ninth Symphony given by the Philharmonic Orchestra at the Stadium, July 18.

Mr. Stratton gave a program recently before a capacity audience in the City Hall of Saint Albans and won enthusiastic praise from the press. One tribute was to the effect that "Stratton exercises a magnetic control over his listeners. Without sentimentalizing he awakens and deeply stirs the emotions. The hush at the close, followed quickly by the bursts of applause, are true recognition of the Stratton art. Stratton sings as a human being to human beings and from his own emotion can and does awaken corresponding emotion in his hearers. That is true artistry."

Maria Dormont Soloist at Symphonic Concert

Maria Dormont, soprano, was engaged by L. Mattson, manager of the Fairmount Park Symphony, to participate in a symphonic concert on July 19. The program included the air from Dame Pique (Tschaikowsky) and songs by Glazounoff and Rachmaninoff. Miss Dormont also sang recently at a church concert in the Grace Church of Jersey City, N. J., and was engaged for an appearance there again this coming winter.

Lynnwood Farnam in London Recitals

Lynnwood Farnam, organist of the Church of the Holy Communion, New York, has been giving London and other parts of England a chance to appreciate his sound musicianship and true artistry in a series of recitals through the month of June. His recitals there include the following: Christ Church Cathedral, Oxford, June 1; Luton Parish Church, June 3; St. Peter's Church, Wickham Road, Brockley, S. E. 4, June 11; York Minster, June 14; Trinity College Chapel, Cambridge, June 17; Abbey Church, Bath, June 21; Exeter Cathedral, June 24; Westminster Cathedral,

MUSICAL COURIER

June 26; Church of St. Jude-on-the-Hill, Golders Green, London, N. W., June 27.

Many of the greatest works written for the organ have appeared on Mr. Farnam's programs, including names such as Bach, Cesar Franck, Max Reger, Widor, Karg-Elert, Pietro Yon, Leo Sowerby, Vaughan-Williams, Vierne, Edward Shippen Barnes, Seth Bingham and Mulet.

Marjorie Moody Featuring Sam Fox Songs

The admirers of John Philip Sousa and his famous band will be delighted to learn that Marjorie Moody, well known soprano soloist and concert artist, has been engaged to sing at Willow Grove, Pa., with Sousa and his Band this season for eleven weeks. Miss Moody is featuring in her



MARJORIE MOODY

repertory two new Sam Fox ballads, Love Came Calling and Moon Dream Shore, a charming Japanese melody. These numbers are proving quite a sensation for Miss Moody, and her audiences are spontaneous in their appreciation.

Carl D. Kinsey Vacationing

Carl D. Kinsey, general manager of the Chicago Musical College, leaves Chicago on July 24 for his annual vacation. Accompanied by his son, Mr. Kinsey will motor first to Fort Wayne (Ind.), his birthplace, where he will stay a few days visiting friends and relatives; then to Toledo, where he will remain a day and then to Cleveland, where he will stay about a day. From there the two young men will journey to Erie (Pa.), where Mr. Kinsey will pay a visit to the hospital doctors and attendants who were so kind to him when he was carried to the hospital after the tragic accident in which his wife lost her life and he was badly injured when one section of the Twentieth Century ran into another near that Pennsylvania town. From there the Kinseys will go to Buffalo, where they will remain a couple of days, then to Rochester, where Kinsey will visit the Eastman school, renewing acquaintance with his friend, Frank Waller, and others. From Rochester the motorists will go on to Lake George for a few days, Lake Placid for two days, Raquette Lake for two days, then to Montreal and Quebec. The Kinseys will be home the first week in September.

Barozzi in Lexington on November 17

Socrate Barozzi, the Roumanian violinist, has been engaged for a concert in Lexington, Ky., with Marie Sundelin on November 17. He will play two groups and several obligatos with the Metropolitan soprano.

Recitals at Cincinnati Conservatory

During the summer session of the Cincinnati Conservatory of Music the members of the artist faculty are very generous with recitals. Dan Beddoe, Ottlie Reigner and Thomie Prewett Williams opened the season with an unusually interesting program on which Beddoe sang a group of songs in his inimitable manner and Mlle. Reigner gave a group of violin solos, while Mrs. Williams and Mlle. Reigner played the sonata for violin and piano by Rubinstei-

Julian de Pulikowski aroused great enthusiasm when he gave his initial violin recital and played the Corelli-Leonard sonata La Follia, two favorite numbers by Kreisler, Liebeslied and Liebsfreud, a mazurka by Zarzycki and the Carmen Fantasy by Sarasate.

Albert Berne, well known baritone, thrilled his audience by singing with fervor and inspiration, in addition to his usual artistry. His program included groups from the old Scotch and English, German, French and modern English.

John A. Hoffmann's recital was enthusiastically received. He gave a group of Schubert's charming lieder, a group of modern Russian songs and a group which included a new composition by a local poet and composer.

The piano department was represented by Martin Reed, Jr., who played the Beethoven sonata, op. 31, No. 3, three favorite numbers by Chopin, the valz op. 34, No. 1, the ballade, op. 23 and the etude, op. 25, No. 1. His closing group were transcriptions seldom heard on programs—Schumann's Fruehlingsnacht, arranged for the piano by Liszt, Mendelssohn's On Wings of Song, also arranged by Liszt, and the Beethoven-Rubinstein arrangement Marche a la Turque.

Before the summer session closes other members of the faculty will be presented in recital and thus give music lovers in Cincinnati the long awaited opportunity to hear them.

Harriet Bacon MacDonald in Cleveland

Harriet Bacon MacDonald, normal teacher of the Dunning System, is now in Cleveland (Ohio), holding a class after finishing a large one at Dallas (Tex.). Mrs. MacDonald will be in Cleveland until August 9, then she will go to Chicago for a class, opening August 11.

Lappas Booked with Philadelphia Opera

Ulysses Lappas, the Greek tenor, who appeared with great success on July 12 at the Brooklyn Open Air Festival at Ebbets Field in the role of Canio, has been engaged for two performances with the Philadelphia Civic Opera Company next season. He will appear in Aida and Pagliacci.

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GOLDMAN BAND CONCERTS

French, symphonic, Wagner, Tschaikowsky, and miscellaneous programs were featured by the Goldman Band, Edwin Franko Goldman conductor, during the seventh week of outdoor concerts, from July 14 to 20 inclusive, on The Mall in Central Park, New York City.

On Monday evening, July 14, (Bastille Day) the program was devoted exclusively to works by French composers. A symphonic program was rendered on July 16. Wagner-Tschaikowsky works held sway on July 18, while miscellaneous programs were presented on July 19 and 20.

Edwin Franko Goldman, the genial conductor of the Goldman Band who has gained much popularity among the patrons of these concerts, has been greeted nightly with storms of applause, and his stirring marches and other compositions are greatly enjoyed at each concert.

The soloists during the week were Genia Fonariova, soprano, July 14; Waino Kauppi, cornet, July 16, 18, and 19; and Frances Sebel, soprano, July 20. The programs in their entirety were as follows:

Monday, July 14, French program—Marche Lorraine, Ganne; overture, Phedre, Massenet; The Swan, Saint-Saëns; excerpts from Car-

men, Bizet; overture, Mignon, Thomas; Halanera from Carmen, Bizet (Genia Fonariova, soprano); Barcarolle from Tales of Hoffman, Offenbach; Aragonaise from Le Cid, Massenet; excerpts from Faust, Gounod.

Wednesday, July 16, symphonic program—Andante from the "Surprise" symphony, Haydn; "Unfinished" Symphony, Schubert; overture, William Tell, Rossini; solo, A Soldier's Dream, Rogers (Waino Kauppi, cornetist); Star of the Evening, Goldman; Frauenherz, Strauss; excerpts from Babes in Toyland, Herbert.

Friday, July 18, Wagner-Tschaikowsky program—Overture, Tannhäuser, Wagner; scenes from The Valkyrie, Wagner; excerpts from Die Meistersinger, Wagner; two movements from Pathétique symphony, Tschaikowsky; solo, None But the Lonely Heart, Tschaikowsky (Waino Kauppi, cornetist); Chanson Triste, Song Without Words and Overture, 1812, Tschaikowsky.

Saturday, July 19—Wedding March, Mendelssohn; overture, Merry Wives of Windsor, Nicolai; andante from "Surprise" symphony, Haydn; excerpts from Lohengrin, Wagner; Vienna Beauties, Ziehrer; solo, The Debutante, Clarke (Waino Kauppi, cornetist); Slavonic Dance, Dvorak; Polish Dance, Scherwana; Reminiscences of Scotland, Godfrey.

Sunday, July 20—Pomp and Circumstance, Elgar; Massaniello, Aufer; Largo, Handel; second rhapsody, Liszt; excerpts from Die Walküre, Wagner; If Flowers Could Speak and Those Days Gone By, Mana-Zucca, and Why, Goldman (Frances Sebel, soprano); A Song of India, Rimsky-Korsakoff; Valse, Brahms; excerpts from The Mikado, Sullivan.

De Pasquali Featuring Memory Lane

Bernice De Pasquali, soprano, formerly of the Metropolitan Opera Company and also well known in various parts of the globe through her association with other opera companies, is having tremendous success on the Keith Circuit, not alone because of her splendid voice and finished style of singing, but because of the choice and interest of her program.

According to an article in the New York American, "The problem Mme. De Pasquali has solved is this: She is giving us the best opera arias linked with a little bit of the music we understand, because it belongs to our very own ballads. And by doing this she is telling us a music-story we understand and thereby doubly enjoy. It's very human, this approach to the great arias of the greatest operas. Perhaps her human appeal is due to the fact that she is a Boston woman. . . . Tradition and new-world ideas are both embodied in this artist, who is a delightful exponent of the Italian pure style of singing that we call Bel Canto—beautiful singing."

After singing several well known arias from such operas as Bohème and Traviata, Mme. De Pasquali next offers Memory Lane, about which the same paper adds: "To one familiar with opera and classic song programs, a sudden change into the tuneful modern Memory Lane may come as a surprise until you get the idea that opera arias are her 'memory lane' in art and music."

Mme. De Pasquali took 17,000 people by storm a few months ago at Madison Square Garden when she sang there. A concert tour is being planned for 1924-1925.

Hughes Pupil Heard

Lalla Thomason of Charlotte, N. C., appeared in a recital program on Wednesday, July 16, in the series of summer musicales now being given at the New York studio of Edwin Hughes. In an exacting program, Miss Thomason displayed a high degree of accomplishment. She began with the Schumann Faschingsschwank, playing the entire five movements with skill and temperament. The scherzino was marked by a fine rhythmic sense, and the passionate intermezzo was done with warmth and beautiful

tone quality. After this there followed a group of modern numbers, consisting of Alfred Grünfeld's romance, op. 42; Ce qu'il vu le vent d'Ouest, Clair de Lune and Golly-wog's Cake Walk of Debussy and the Dohnanyi rhapsodie in C major. Of these pieces, the Dohnanyi rhapsodie stood out for its fine sweep and big command of tone and the Debussy Clair de Lune for delicacy of nuance. The program closed with a spirited performance of Liszt's Hungarian fantasia, the orchestral accompaniment played by Mr. Hughes on a second piano. In response to prolonged applause, Miss Thomason added two extra numbers, Liebesfreud of Kreisler and Caprice Burlesque of Gabrilowitsch.

Hutcheson Opens Summer Master Class

Ernest Hutcheson has opened his master class in piano at Chautauqua, N. Y., with a capacity enrollment. Mr. Hutcheson, besides teaching, is preparing programs and explanatory notes for his historical series of seven recitals to be presented at Aeolian Hall, New York, next season.

Emma Heckle in Cincinnati

Emma Heckle expects to spend the entire summer in Cincinnati, O., where she is at present enjoying, among other things, attending the opera at the Zoo.

OBITUARY

Helen Nash Sleeper

Helen Nash Sleeper died at the home of her daughter, Mrs. S. E. Sawyer, of Lewiston, Me., on July 5, at the age of sixty. As Helen Nash she made her debut, during her first year in high school of that city, in Hagar's Allegory. She studied voice at the New England Conservatory of Music under Professor O'Neill and piano under Professor Turner. For a number of years she taught in the School of Music at DePauw University, where she became a member of the DePauw Concert Company. Charles R. Adams, of Boston, and Emilio Agramonte, of New York, were among her teachers. She sang in church, concert and oratorio for many years and organized the Ladies' Philomela Quartet in Lewiston which had a State reputation for many years.

Prof. Edward B. Scheve

On June 19 Prof. Edward B. Scheve of the Musical Conservatory of Grinnell College, Grinnell, Ia., passed away after an operation following a slight illness. Prof. Scheve was a much beloved teacher and successful composer and the college and community greatly mourn his loss. At his funeral service the following of his own works were played: In Memoriam, op. 31, No. 6; Whene'er My Heart Is Filled with Care, from The Death and Resurrection of Christ, and a choral, I Will Praise Thee, O Lord, With My Whole Heart.

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